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MASSIVE

Massive Magazine

Issue 8

Massive Magazine is the much loved and widely accepted information source for the greater Midwestern America Techno/Rave scene. Even the people we piss off love us... honest!

Massive Magazine is produced about every month and a half for a scheduled release of 8 times annually. We really try to keep this schedule, but sometimes we take little vacations or get lazy. Call us artists. Issue 9 of Massive Magazine is due out on March 11, 1995. If you would like to contribute or advertise, contact us or get us materials by March 4th.

Join the Libertarian party. Call 1.800.682.1776 for info.

Massive Magazine is slapped together by a cult of midgets called the 'Massive Posse' - a constantly morphing group of Individuals dedicated to infecting your brain by making you wonder why we have pictures of deer in all our layouts. Massive Posse, Issue 8 is: Matt Mot Massive- leader of the former Ministry of Truth, now advertising stooge and self acclaimed editor; Brad Quadrasonic Massive- he's not from Mayville, but he manages... pretty well, at that; John Sin Massive- the new guy. Bear with him, he will learn, one day, that it's Matt's way or no way; Blackeye Junga Vibz Massive lurks in the darkness, but promises more for the future; Cody 43D Massive and Pete SuperFreak Massive are our technical advisors and layout gurus. Worship those with large computers or become Amish. Photographers for Massive include Joe Sposita and Ken McCray, and recreationally by Joe Leprechaun Massive... who only gets to be called that because he stole a Massive shirt from us. Additional contributors to Massive include: Nick Nice, Boris in Madison, Mike Dearborn, J2, Roland Suchanek, and many anonymous MW-Ravers.

Subscribe to Massive- 8 issues- \$15; 4 issues- \$10.

The little girl on this page is Matt's baby sister, Ashley. She gets to be here because she's rad and cute to boot. If you have any objections, we'll kindly replace her

with all of our stock DJ Rackme shots... it's your choice.

We are E-Mail literate here at Massive. Reach Matt at: massive@csd.uwm.edu. Brad at: synergy@csd.uwm.edu. John at: prodigy@csd.uwm.edu.

Drew Barrymore and Playboy actually gave us permission- really.

Massive is dedicated to all who have come and gone over the last three years and those friends that could not be here with us today.

Thank You: Mayville, DJ Rackme & wife, Cynthesia's, TIS dawg, The Anonymous girlz, Dubshack, J2, Matt Adell, Flipside, Noel Shortt Massive, Jodi, MW Raves family, Tommie, Maggie, Mike, Jeff, Scott Richmond, Mr. Kleen, Dave Hollands, Nick Nice, Yanu, Brain Farm, Steven K, Plastikman, Revolutions, George @ Sky High, Victor and Jennifer @ NovaMute, Reese, Pam @ Logic, Kate, The Pukers, Mike Dearborn, Dieselpimp, Odino@Sm:le, Cameron @ Formula, PWEI, Tara @ Polygram, Lois @ TVT, Janet @ instinct, everyone who owns a massive tee, MOST, ATP, D9, Vicki, Subterranean, Mike Collins, Earful, T-1000, Craig S, Mike Paul, Todd LeMoine, Maggi Garfield, and John's parents for letting him use the car.

Listen to WMSE 91.7 (Milwaukee) Saturdays 9 pm to 12 pm.

Massive Magazine relies on and solely survives on Macintosh computers. Though John's 486 does come into the picture sometimes, Matt won't venture off System 7. Massive uses the following systems to get the job done: Centris 610, Quadra 650, 700, 800, LC III, PowerMac 6100/60. Unfortunately, most of these babies aren't ours. If they were, we would have them networked, and would be doing better things with our time. Some programs we could only hope to understand, but use none-the-less, are: Adobe Typestyler 2.0.1, Adobe Photoshop 3.0.1, Adobe Illustrator 5.5, Adobe Streamline 5.5, Quark Xpress 3.1/3.3

(Pagemaker is DUMB), Microphone, Microsoft Word 5.0. Special thanks go to the masterminds of the Internet, TIFF, EPS, and the DEC Alpha Internet server. Technical ignorance - Blindness to the future.



massive
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LETTERS UNTO

MASSIVE

Besides attending a few miniature-rave parties that D.J. at UW-Whitewater has thrown, I have not had much experience with the rave scene. I've always been partial to rap. I recently picked up a copy of MASSIVE at an imports store in Green Bay, just out of curiosity. To my surprise, inside was a section reviewing the latest singles in rap and an interview with Craig Mack. It's very encouraging to see one scene supporting another. If counter-cultures co-operated more often, the underground would be a happier place. Since many of us have the same basic liberal-minded views of the world, we could even be a political and social force that could not be ignored. I plan to go to a rave as soon as I have enough cash. I hope to see you there.

The Mad Tube Toker

From alou7583@uww.vax.uww.edu Sun Nov 13
17:06 09 1994

You know something? I really love ya guys. I saw my first Massive when a friend of mine gave me a copy of your fifth issue. I saw the light. I think you guys are doing a great job about Ohio but I think it has the east and west coasts are fucked up. You guys have to come out to Iowa and party out here one time. Stay away from Des Moines, but Cedar Rapids and The Iowa City area have a nice scene. I think it will flourish into the new coming year. Davenport gets some names from the Chicago/Milwaukee area. Tomorrow at SUPER-SONIC Dave Hollands and Acid BOY Todd P will spinning, so that should be fun. Keep up the good work. I can't wait for the next issue.

Tony Calabrese

From calabre@blue.weeg.uiowa.edu Thu Nov 17
21:24:07 1994

Dear Massive,

I picked up your magazine for the first time and I realized that my state was basically overlooked. I don't know if you know much about Ohio but I think it has it going on. There are parties in Cleveland/Akron, Columbus, Dayton, and Cincy. I am from Cleveland and we have a live scene. We have produced some great things we have our Friday night parties at the Attik in Akron. We pull people from Cleveland, Piusburg, Baltimore, and get DJ's like Sun, Terry Mullen, and Astroboy. We have great promoters like the Eternal Peace Tribe, Funky Alien Gizmos, and Deep Records. Our rad parties have been Rebirth, Zinks, and Harmony. The local DJ's (Pulse, Synapse, Sleepy C, Dreamer, and Angstrom) are worth recognition. Our vibe is laid back and very friendly. Ohio is considered part of the Midwest you should check us out because the music is in there and our vibe is flowing.

K. Moran

Hello! This is little Leigh from Louisville. I've written to you previously, you printed my letter, so I'll write again. I'm sure you heard from J.J. about my feelings on the delay on the last letter (it was printed long after I sent it). Anyhow - I have come a long way since then, so has the magazine I might add, and I'd like to attempt to clarify my last letter. I in no way was shitting on the KY scene. Lexington/Louisville are kicking positive vibes right now and I am very proud. I was merely expressing the fact that most places have problems with unifying ravers and the like due to politics, drugs, etc. We must all stay together and get along or the whole meaning is lost. There is something in your zine for everyone. Interviews with many different people, Hip-hop stuff, etc. and I appreciate that. I am glad Massive makes a consistent great effort to keep us ALL happy. Thank you for your time. I won't bitch if you ever print this one. hugs and smooches.

Lil Leigh - Louisville

Massive

Greeting! From Ky, and from your humble I squared slave, Shannon! I never fail to be impressed by Massive Magazine, and I hear that the Wisconsin scene kicks some super booty. The only party I've been to in your area was last spring's Further! Whoop! The vibe at Further was so thick, you couldn't have sliced it with a machete. There is kind of unity I found there that can be mirrored on a smaller scale in our

Lexington/Louisville scene. Take out the CHIA ravers (just add E and "phat" pants) and there will be exposed a small, but growing, tightly woven family composed of people from all backgrounds (including mouse potatoes, an army recruiter, a punk rocker's daughter-in-law, and some cool suburbanites) who create a vibe that can hold up in this harsh, un-raver-friendly world we live in. Not only are we "phat" — we're the future.

I am considering attending the Milwaukee Institute of Art and Design in the fall. I'd like to meet people in the area who are ravers and to visit the city. Fellowship with other ravers is a prime objective of mine after graduation. I should like to correspond with others who are seeing this, as well. Peace and much love,
Shannon Shipley
803 E. Jackson Street
Georgetown, KY 40324
P.S. Hi Dan "MOST", and hi Emily. Come back to Kentucky — We miss seeing you!

Dear Massive Magazine,

I thought you guys might like a report (and maybe a few opinions) from my area, considering that I haven't seen much in Massive about it. I live in Memphis, TN, and yes, there is some interesting stuff going on down here. The underground here is constantly growing and I think it will continue to grow as long as people remember that it is about the music and to use drugs sparingly.

I recently went to Funkopolis (December 10) in Nashville and have to say that it was phenomenal. Dancing was a compulsion - forcing me to leave the building in order to simply catch my breath. King Britt rocked the proverbial house and the wonderful Mr. Mullen took me to higher levels, needless to say. In the other room, a surprise appearance by Justin Long (HPS-Chicago) rounded out my night, as he played a literal breath-taking set. While the promoter was quite unprofessional (paying djs while sitting in the main room in front of fifty stragglers) and there was no chill room (as advertised) the party was an enlightening experience - especially for my leg muscles!

On November 19th in Memphis we had Liquid with Mystic Bill and Traxx on four turntables. They both threw down and we had a lot of fun hanging out with them as well — they stayed in town for a couple days after the party. OD, Ahab, and John Gintz, our three main local djs, all put in their say as far as the turntables were concerned, rocking the crowd back and forth and up and down.

On January 7th in Memphis we'll have "D'licious" by Lil' June and Shortkat. Chicago House Preservation Society's Mystic Bill, Traxx, and Justin Long, as well as Sean Cantoellos (Knoxville) and several others.

In Memphis people seem to concentrate on house, which is fine — I love it, too — but I think we should bring in a bigger variety of djs. I personally would like to hear some good jungle breaks.

P.S. You asked for "free shit" and you've got it! The toilet paper is somewhat corny, but you need stuff to clean up all of the "shit" after you get it, right? The other stuff is a random assortment of favors, useful and not. I tried to get some glow in the dark retainers, but everyone was out. Well — hope to hear from you soon and that you enjoy your shit!

Lorin Michelle Vincent - Memphis, TN

Dear Massive Posse,

I just finished reading the latest issue of Massive with the interview with the unbelievable Plastikman. His music is so amazing. I was thrilled to hear what he had to say. Thanks a lot to you folks for being the kindest zine covering the kindest scene. I get excited when people are presenting a positive, creative expression of themselves versus the negative, ugly vibe that makes up so much of our minimum wage/slave existence. Your mag is a fragrant bouquet in a warthog infested swamp of Melrose Place watching law school students. Anyways, the reason I am writing is that I have recently relocated myself from Illinois to Wisconsin and have enjoyed the "fertile crescent" that makes up the mid-western rave scene.

I agree with you for slugging Fantasy Island. What a joke. I fortunately was out of town for Nature,

and my only other burn was at the Home party. I don't know what was going on with a lot of the folks that night. I waited in that line for too long. I did get to enjoy the charming company of the complete asshole who threatened to "kick the nitrous guys ass and sell his nitrous myself" because this hippie dude wouldn't sell this drunken, obnoxious waste-of-testosterone a balloon. You'll never believe what happened next. This "ultra-cool" party animal resumed his trade, only then he turned his attention to the local annoyance of the sidewalk perfume vendor. I admit, the guy was getting on everyone's nerves, trying to sell shit that no one wanted, and I don't know if he took the asshole's money, but THERE IS NO EXCUSE FOR VIOLENCE. If he did rip the dude off, this cat deserved it. He accused the man of stealing 20 dollars from him and then proceeded to beat the man silly. He then ran and hid from the promoters and security. There are other ways to resolve conflict than to fight. I would have thought that someone who loudly bragged about the number of doses he was going to take would have learned something about brotherhood and sisterhood from his numerous psychedelic voyages. Oh yes, I failed to mention, he was one of those dreamy types who stands around propositioning everyone else in line for any substance he can get his paws on. I guess the Pabst six-pack he guzzled on the way to the party wasn't enough. He needed to shout every few minutes, "Doses, I wanna trip balls tonight, who's got some doses for me?" This is definitely the thing to do when cops are circling the block. After reading that article about the England scene, I was frightened that dickheads like this will ruin the underground. I can just see the swamy maggot-suckers in Washington mulling over the possibility of creating a society like the community in Footloose. I first heard about the English rave culture a couple of years ago at a lecture by ex-Throbbing Gristle/Psychic TV artiste extraordinaire, Genesis P-Orridge in Chicago. His talk focused on his recent (at the time) censorship and subsequent forced exile out of Great Britain at the bloody hands of the British Government. Anyhow, Genesis was busy in San Francisco waiting out his yearlong visa that would soon expire, wondering where he would go next. He was scared because he understood firsthand that the motives of the ruling class are and have always been to stifle and crush creativity and individuality amongst the free-thinkers. His speech was sort of a warning to watch out for restrictive rulings in our country, because the government of England was busy figuring ways to crush the underground counterculture that was thriving in England. His message was one of hope that the US government would not get any ideas from the Brits to crush a rapidly blossoming rave culture in the States. Genesis was censored and banished because of some erotic artwork that was labeled obscene by the fascists in power. How long before dancing after midnight is labeled obscene? I was lucky enough on this evening, however, to pick up a copy of Reactor magazine from Chicago, and found it chock full of the info about the music and lifestyle that I found so intriguing. I have since enjoyed quite a few parties, most recently, Further, Family Groove Kitchen, NASA tour whoa rally, I hope the Orb finally returns to Chicago, and my recent fave rave, DEE DAY. I was also wondering if you folks had ever seen something called the Dream machine or heard anything about it? It is an alpha rhythm simulator that rotates on a 78 rpm record player. Imagine a 2 foot tall cylinder with the circumference of a 33 1/3 record that spins at 78 rpm while a light bulb suspended from above shines inside the spinning cylinder, creates the illusion of the alpha band that signals the brain to begin the dreaming process, when your eyelids are shut and the patterns flicker on the back of the eyelids. It was invented by the artist Brion Gysin. He thought of the concept while driving past a forest that was parallel to the sun setting in the west. He sat in a car and closed his eyes while the sunlight began flickering on his eyelids. Soon, patterns began to form, and he thought of a piece of artwork that could be enjoyed with closed eyes. What it does is hypnotize your brain into dream patterns by use of a flicker effect. I built one from some plans last year and really enjoyed it. Mine was made simply out of cardboard. I guess in England they built a 5 foot tall one out of metal that could be sung into. Anyways, it is a pretty cool thing to

experience, and if you are interested, I would be happy to send along more info. Thanks for your time. Keep Faith in the vibe.
M.B. Passmorebuddha

I was reading Midwest Party report, and happened upon a photo of Peter John and a description of Nature (#1). Let me respond to what the author stated. Two police sergeants (and multiple police cars/officers) approached Peter John, giving him ten minutes to shut down the party. Although most of us would probably jump in our cars and drive away, letting hundreds of tripping "ravers" freak as hostile police throw them in the paddy wagon (which WAS there), he dealt with the problem. Anyway, this was not his only party. Many people worked to make Nature a success. Since many of you no longer trust Peter John, you couldn't have been one of the many people who attended his FREE, pay back party (thank you).

It is easy to criticize the party for being illegal, yet for its' legality to be possible it would have to:

1. end by 1am
 2. be 18 years of age or older
 3. regulate the number of people in attendance
 4. contain no illegal drugs
 5. 500,000 other stipulations
 6. be commercial
- Is this what people want?

As for Derrick May, he was just as disappointed he didn't get to spin (he came all the way from Ministry of Sound in London) as all of his fans were for not hearing him. If you don't believe me, ask him in 1995! No more bullshit- just good music and positive energy!

Sincerely...

P.S. hey Beremace, where is your next party... Mars?!!

I was just reading issue #7 and read your article on Interstellar Outback. I thought I would share the enclosed letter that we wrote to China Girl. The Super Stars of Love (David sends Peace and Love) and others here in St. Louis have been using Kundalini energy to journey inside themselves and discover their potential. I applaud your zine... expand, keep loving and questioning, never except something until it vibrates within you as truth. Spread Love of the truth in each one of us. Join us sometime as we journey within the Self.

The journey is to know the depth of your inner self, to live and share from this reality. We have outside ourselves from the beginning of time. God has never existed, it is a lie, it is not somewhere else, beyond you. No one can give it to you, you must give it to yourself. Simply see the one inside of you. No mountain to climb, bridge to cross, teachings to learn. It is as simple connecting to your own infinite energy, your Kundalini, and knowing that you ARE. We are all the wisdom of the ages, you are the one, you are perfect in yourself. The truth has always been since the beginning of time. Yesterday is only a memory, tomorrow is only a fantasy, today is the moment, the only thing that is real. Now is the time to realize who you are, the depth of your being. realize the love and compassion that connect us together. "I am" (but a drop of water), "I am" (all the water that covers the planet). There is no difference. it is one and the same. Only in the truth of the timeless can we awaken. This truth connects us to one another, allows us to belong, and in this belonging, we experience true love. Each action has a reaction, we call it Karma. Conscious action, conscious thought, conscious life. Through our intentions we shape our journey, we shape and direct our world. Speak and act with pure intention and the universe will serve you. You are the future, dive into your depth, explore the inner road ways. There is much to be done. Let's walk together.

The following is a letter from my teacher. He read about Chinagrl in "GO-GO". Here in St. Louis we have been accessing our souls through Kundalini yoga, which Gurucham has shared with us. At Interstellar Outback about 70 ravers were meditating with Gurucham when Chinagrl overdosed. So this is my teacher's response to her:
(and by the way, Chinagrl: YOU ARE NOT ALONE)
-William

TO: Chinagrl.

We love you. Know in your heart you did no disservice, the fact is you did a service. How do we learn, grow, expand? Experience... it is our teacher. You showed us all at 10 what can happen. You gave your body for all to experience what could be. The danger of drugs. Your letter touched my soul. Something, somewhere didn't just decide what you needed. Your collective energy needed an example. You made the sacrifice. Know this. That morning 70 young souls opened their hearts and minds and projected their love and power directly to you. We carried you across those eight min-

utes. We made a cosmic link and held your essence. With our love, pure and clear we were with you guided you and shared your death and rebirth. We love you from the depth of our beings and that is the power. You are everyone, we are one. The Family is being born, and as you have learned drugs are not the answer. We must move beyond, personal exploration in the drug world. I have done it back when it started. It destroyed my brothers and sisters. they are the homeless of this country, or they sold out to Madison Avenue. You bring the world home, the spirit has been reborn. Now is the time, the time is now. Let us raise our consciousness beyond the limited perspective we can only see, feel, and touch.

You are a daughter of light, we love you so we don't need to forgive you. You did nothing wrong. You did what you needed to do, as we all do. Seventy people on a Sunday morning shared their essence with a daughter of love, a light in the moment of purity, that is what it's all about. We will be born, now is our time. Love is our expression. Look inward, explore your depth, experience your oneness. You do not need drugs to do it. You have everything you need right with you. stop looking outside yourself, it is nowhere to be found. Join us here in St. Louis, touch your essence, feel your oneness and you will carry it back to share with others. We honor you, because you have taught us, we love you because your soul is pure, we call to you all: Chinagrl, Lollipop, Peekay, Hossam, Kira, Sammi, Darren, J.J., Roo. Visit us, share with us, love with us and help us spread the light. Light is love and knowledge. Light takes away darkness. We are light!

Love you all-
Gurucham (dubourg@aol.com)
6565 Delor St.
St. Louis, MI 63109-2627

Everything has fallen, so you noticed? Nothing is new anymore. Saturday after Saturday, drug after drug.

Your going to stop this painful life. Drugs every weekend, perhaps everyday. This isn't for you, you say? You love drugs. But you hate drugs? Or do you love the way you feel on drugs and maybe hate the way drugs control you, your money, and personality? Or is it the crash? Maybe all of above. So then why are they all around you? The ones feeding them to you, are they your friends? Or do they just need your money? Could it be they just want you to feel good "just like them"? Crashing. I suppose you hate it. Lying there in bed, clenching your sheets trying desperately to fall asleep. With chasing questions flowing in your head, "Why am I doing this?" Go to sleep you fool. There are no answers. Waking up in the morning forgetting about the crash and thinking of your next high. Did you so soon forget about what you said before you fell asleep? Drugs are Greedy, Evil, Deadly, Mysterious, but loving you say? Sure, they love you so much they won't let you go. It's a burden to leave them and your friends doing them. So you say, "one more time". But how many one-more times have turned into 1001 weekend raves? You say you'll stop when you're mature and an "adult". When's that? You tell everyone you won't become a burnout. Have you ever laughed and joked about the old hag lady dragging her old-ass down Farwell Street? Turning to your friends and whispering, "wonder what drugs she did", or "she must have tripped too many times". You joke about it. They are homeless. Why? Families have pushed them away and gave up on them with their drug use. And they certainly can't buy a house without a job. They don't have a job because they can't even add and most of them don't have a high school diploma. They have ruined their lives. They are sick and worn out, clueless of what is going on around them, clueless of why you are staring at them and laughing. You too, are laughing cluelessly because that is the image of your future if you don't stop using drugs today. So why do we continue to fill our bodies with chemicals? For the two hour high? To only end in a lonely, painful world. What an award. Let's stand up and look at our lives in ten years. Do you know where you want to be compared to where you will most likely end up? Help your friends. Be a friend. Not by giving him or her an extra dollar so they can get a tab of E. Instead remind them what they could be in the next 20 years. Hardcore reality in their face. Anonymous.

Last issue of Massive, in the musical review of Tripper Information Systems, we made the offer that if anybody wrote in to Massive with their own review, we'd give them a free subscription. Some enterprising capitalists took up the offer...

Massive extraordinaires.

I thought I'd take the opportunity to send you a line for that informative and awe-inspiring anniversary issue. Y'all are some groovy and digable katz. Being a promoter in this sometimes difficult scene in Chicago I

was amused wholeheartedly what was said so blatantly about certain adversaries of mine that have produced an ugly vibe in the scene in a city as vast as Chicago. Even if the words ring true about one particular set, the promoter has a good heart — the Fantasy Island fiasco. It seemed all well until the shuffling to our upwards destination. Anyway, I didn't write to sham others. Although, we all did a beauty on that fuck masterminding Nadisco who is hoping to make up some ground for his scam at Nature. Okay, so I couldn't help myself. Down to business, though. I absolutely admire your journalistic integrity and music appreciation. You make it too enjoyable to cuddle under a dorm blanket and prop this fine piece of literature for a sweet, relaxing, and utmostly uproarious bedtime reading. You give hope to the underground nation developing rapidly in the midwest area. Oh yeah, and Tripper Information Systems - I had a copy of "Monks — Naked" personally handed to me by that "goof ball" cutie Malcolm Jones. He beats his music and even has a name that would fool someone to think he's black but this dude is a groovy Caucasian talent sprouting through this scene by his kindness and "be real" persona. A couple of days before my last party: Domino, Traxx and Malcolm were hookin' up to lay down a track. I had been invited to chill with the crew. Trippin' hard on Tripper was an experience never to be forgotten. That night after watching a couple of earthy katz work music in the rough I went home not knowing what to expect from the tape Malcolm handed to me. Listening to it now - here's what I think... Monks - Side Zero. Other than being one of my favorite tunes to fall asleep and dream to, it's an ethereal constant of tribal-sounding army of melodic sounds. I dig the echo effect he constantly uses — oh, if only to be inhaling a balloon simultaneously. The double impact probably isn't necessary since that reverb just takes the mind through deja vu of a nitrous hit. The music is the only drug gettin' me high right now and it's the best kind - a naturale. Traxx made it a point to introduce me to the man over a month ago and he's a kind soul I'm glad to have met. Ohh yeah, I met Bronwen (total tangent from my TIS insert). Who's Bronwen? She wrote to you guys - in care of Brain Keigher. This chick is cool and talented. I dug her letter to ya and after connecting with her at Universal Love I took it to the pen and paper method by writing her. Don't stop the publication, ever. Ya connect souls and to be mediator in this scene is all good. Anyway, back to my review.

Naked - Side One: Oh my, sheer mind enthralling ecstasy, pure music for the masses making it hard for the body to sit still. If anyone asks, Malcolm is the bomb! And now, can I receive that free subscription of Massive? Thank you much!
Sincerely,
Eloisa aka Aside

Dear Massive,

You were asking for reviews of TIS's Monks. Enclosed is a review. I really don't know how to put this so THANK. Your 'zine is wonderful. Unknowingly you guys have helped spur me out of the laziness that has succumbed me. I was thinking about going back to school and writing this review helped me realize how much I miss the challenge of projects and the feeling of success when completing a project. Whether you print this or not I would like to get an honest reply on how it was written. A little self-consciousness, can you tell?

I have been in the scene since January 1994 and my first party was Nebula. That was my first time listening to techno/dance music. I was wondering if you could print or write me a letter explaining the different types of music and maybe on how it is made. I have tried to ask a few people about this and they either were not sure or had very little information and even one guy laughed and walked away (mean people suck). I'm sure I am not the only one who is curious about this.

The picture that TIS Monks paints for me would be that of a desert plateau with a few Indians sitting around a bonfire having a grand ol' time. All of a sudden, they are being visited by a squad of psychedelic aliens from a planet unheard of around these parts. The Indians, not knowing what else to do, offer their pipe in peace. Conversation starts... one thing leads to another... and they are jammin'.

Side 0-Monks, would be mostly good tribal rhythms of the Indians accompanied by Alienistic samples and distorted floating chants. In side 1-Naked, the aliens finally say, "Enough with those tribal rhythms," and then the aliens started tearin' up some wicked styles. The rest is history and let me say it is OUT OF THIS WORLD. This tape is a must have if you are into the strange and bizarre. Malcolm, who convinced me to buy his tape at Big Sexy Bust (no offense except to Chicago's finest) is way ahead of his time.
Jamie-Glen Elyn, IL



Matt actually wears this.



... and these too

...and now, the results of the

massive

SEND US STUFF
FREE

contest

Yeah, we're fuckin' crazy... what was meant to be a cheap ploy to fill some space last issue has turned into a grand and entertaining affair. We would like to thank each and every person who went out of their way to send the Massive Posse little goodies to entertain ourselves... if only food would keep and money, well, you can't trust the fuckin' Post Office with anything- but try none-the-less. Keep sending the goodies, we sure do appreciate them. A list of goodies:

A Hulk Hogan Hat and a Joint.
-from MB Passmorebuddha- East Troy, WI.

4 pairs of Work Socks

-from TIS- Waukegan, IL.

A Jesus bookmark, a Marilyn Monroe postcard, stickers, some weird old Parochial School post-cards, and some annoying little glitter stars

-From Amanda Gates- Freeport, IL.

A shitload of Free Herbal E

-From Outrageous Chameleon.

Stickers and Incense

-From Jennifer Baker- St. Louis, MO

AND THE WINNER:

4 rolls of Charmin Ultra Toilet Paper, a Psychedelic Slinky (super fun), a rubber Stamper, a gag plastic ice cube with a bug in it, a personalized 'Matthew' toothbrush. Yes! A top, that when spun, lights up, a whistle necklace, 4 rainbow jump ropes, and a skateboard keychain.

-From Lorin Michelle Vincent- Memphis, TN

Again, thank you, 'cuz doing a magazine sucks sometimes and silly little toys make it a whole lot better.

massive's

Dirty Love Letters

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contest

toys like our parents we're Jehovah's Witnesses, we offer the Massive 'Dirty Love Letters' Contest so you can tell us all those lustful things you've had on your mind about us (this contest is aimed towards woman or really creative men). Send all letters to: P.O. Box 11373, Milw. WI 53211. The winner will receive a free subscription to Massive and perhaps even a chance to live out some of your lustful poetics.... Oh, and for the timid, you can still send us lots of Free Goodies!

massive magazine's
**top twenty
records of 1994**

- 1) Dust Brothers...Fourteenth Century Sky Ep (Junior Boys Own, UK)
- 2) Hardfloor...Respect (Harthouse, Germany)
- 3) Speedy J...Pepper (Beam Me Up, US)
- 4) Winx...How's The Music (Sorted, US)
- 5) Roach Motel...Wild Luv (JBO, UK)
- 6) Ooze...Slipstream (Work, UK)
- 7) Hed Boys...Girls and Boys (Logic, US)
- 8) Cosmic Baby...A Tribute To Blade Runner (Ultraplonic, Germany)
- 9) Chubby Chunks Volume 2 (Cleveland City, UK)
- 10) Dave Clarke...Red 2 (Bush, UK)
- 11) African Dreams Remixes (Work, UK)
- 12) Black Science Orchestra...Altered States (Junior Boys Own, UK)
- 13) Ritmo Rivals...Americano Slide Remixes (Planet 4, UK)
- 14) Havana...Outland (Limbo, UK)
- 15) Shazz...A Taste Of Manhattan (F Communications, France)
- 16) Rozzo...Into Your Heart (Bush, UK)
- 17) Danny Tenaglia...Bottom Heavy (Tribal, UK)
- 18) Octave One...The X-Files (430 West, US)
- 19) The Secret...Gorgeous (Logic, Germany)
- 20) Underworld...Dark and Long Two (Junior Boys Own, UK)



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PROTOTYPE 909 INTERVIEW

*Quaghasonic
Presents*

MASSIVE: When did the outfit form and describe to us the conception of your first project "acid tech-

MASSIVE (Brad): First off who is Prototype 909?
TAYLOR: I'm me, Taylor.
DIETRICH: And me and the third one, Jason.
TAYLOR: We're three.
DIETRICH: Three in a tree.

DIETRICH: Taylor and I decided to get together one weekend and use all the analog gear.

TAYLOR: Yeah, the summer of '93. We were experimenting with a 303 that I had just bought. We hooked it up to the 606 and 808 and triggered the jupiter 6 from the 808.

DIETRICH: By saturday morning we had so much done we decided to keep going all weekend. Then Jason came over with his 101 and added an extra flavor. On monday, Instinct was interested.

MASSIVE: Describe to us your musical backgrounds and your separate projects (ie: Human Mesh Dance and The EP on Tension).

TAYLOR: Human Mesh Dance is my main solo project... I've been doing music under that name for a bit longer than P909 actually... It's my all encompassing project. My deepest soul... Which is usually fairly ambient and hypnotic. It's my true self. After finishing my latest album "Mindflower" I did the second SET album with Savvas from Amlcron who is also on Instinct. That's my other collaboration... minimal, conceptual based ambience... I also have another solo project called Tiny Objects in Space... it's an acid thing... much more analog based than Human Mesh Dance usually...

DIETRICH: When I was very small I listened to AC/DC and Ozzy, and did time as a piano major in college.

TAYLOR: "did time"... hahah

DIETRICH: It went from there... bought some synths... ect, ect... my release Rancho Relaxo (tension) is called Circuits "Pluto", sort of dark ambient. I'm doing a project with Abe who runs Tension called Acid for Instinct. We also did a CD for Rancho due out next year and of course, Crackerjack, a couple of 12"s coming out in '95, and of course my new flexi disc label, first release in January.

TAYLOR: Jackin' The Box

MASSIVE: Describe to us your new material as compared to the last full length, since the style has changed a bit... Also, could you elaborate on release date, ect...

TAYLOR: The new P909 album is called "Transistor Rhythm"... it's much... richer than "acid technology"... much warmer and full

DIETRICH: Better produced, not as minimal.. and more varied.

TAYLOR: We went for a very VERY spaced out feel with our new stuff.. which is really apparent on tracks like "reflector" and "signals"... we allowed ourselves to branch out as far as equipment goes as well.. it's still mostly analog.. but.

DIETRICH: We grew up on MIDI.. so "acid technology" was cool in that we were naive in the ways of pure analog.. now we know too much.

TAYLOR: Yeah, we've got six times MORE analog gear now...

DIETRICH: and twenty drum machines!

TAYLOR: Yeah, and

MASSIVE: How does your usual live performance work? Do you recreate tracks of play essentially the same stuff? Is everything live or partially on DAT?

TAYLOR: This is the center.. essential point of P909. We are LIVE, the only thing we bring



we use some digital too.. the wavestation creeps in once or twice and we use the

matrix 6 quite a bit

MASSIVE: What is your favorite piece of gear?

TAYLOR: Overall, it's the wavestation EX, unreal, and the 808.

DIETRICH: The rhythm ace! Believed to be the FIRST drum machine. It's made by the guy who started Roland.. before he started Roland.

TAYLOR: Ace Electronics.. or Ace Tone.. something like that.

DIETRICH: It's just a big wooden box. I still have to get it retroed with sync. It's got lots of

knobs on the inside too. I'm also partial to the Yamaha RX211....

MASSIVE: Describe your song writing process.

TAYLOR: It varies song by song, though, in general we will build a song up.. all of its parts.. as thick as it will go.. then we will take that mass and strip it down and backwards and upside-down and create an intro and map out how it will flow...

DAT: All of our songs are 90% live.. we rarely use the computer. And we all have different roles when it comes time to record a track.

Sometimes Dietrich will be responsible for the drums.. and

Jason will form the two-oh or something.. and I'll handle the mix and production. It switches up every time. If we do use the

computer it's usually for a few looped tracks of some D50 part or something and one of us will bring the loop in and out. Watching P909 in the studio is a lot

like watching us live.. just as crazy.

a DAT deck for when we play is to RECORD on. We have all of our shows on DAT (by the way, anyone who has seen us can feel free to write us for a copy of any show)... like I said above, live is much like studio... we're each responsible for certain gear. Usually I take the eight-oh and nine-oh. Dietrich will take the 303s and mixer and Jason will take the 101s and Jupiter or whatever.. we try to switch up gear every show. Sometimes we'll bring a 606.. or an R21.. or the Matrix 6.. or Prophet 600. In the future, however, we'll be switching up gear more when we play live... on the spot, spontaneously.. whatever works.

DIETRICH: We run all the drums in 'write mode' and have patterns in the 303's which we program a few days before each gig. We try to do some of our released tracks live, but we usually lose the 303 lines. We still have "karma" which we do live.

TAYLOR: But the versions are always totally different. Every show is totally different. Some of them suck. Some are really good. But the important thing is that it's all live, mistakes and all. And people usually really did it. We've got good energy live.

DIETRICH: We brought a sampler when we toured with Killing Joke.

TAYLOR: Our only criticism of ourselves is that we never look up from our gear.

DIETRICH: We're not "performance artists" like Moby.

TAYLOR: We're geeks.

DIETRICH: We're usually too busy to look up from what we're doing to smile at the crowd.

TAYLOR: Well, speaking of 'busy'.. our sound is usually too busy when we play live. We're working on stripping it back.

MASSIVE: Elaborate a bit on your most exciting PA...

DIETRICH: The best show we did was in St. Louis at a fucked up party.

TAYLOR: The nitrous capital of the world!

DIETRICH: We had tons of problems, but when we finally played it all worked.

TAYLOR: Supernatural was the name of the rave.. Broken down van, mud, rain, sun, mountains, intellibeams hanging from trees, and amazingly warm crowd and incredible energy. The whole weekend, the rather hellish driving 20 hours and getting stranded.. We had gear literally piled on top of each other on a picnic table.

DIETRICH: And the 808 on an oil drum that someone found for us.



MASSIVE: What artists would you give props to for doing quality material.. What labels do you see as being on the cutting edge of dance music.

DIETRICH: Daniel Bell, Mike Dearborn, Disko B, Damon Wild and Synwave, Dance Mania, Joey Beltram, Robert Armani, Mike Ink, Drop Bass, Sahko, DJ Pierre.

TAYLOR: Richie Hawtin is always one step ahead of everyone else...

MASSIVE: Do you chew gum?

DIETRICH: Only when I DJ.

TAYLOR: I had this piece of grape bubble yum the other month. Wow, what a flashback to junior high.

MASSIVE: What do you feel separates you from the average "Acid Tracks" artist?

TAYLOR: I think the fact that we are three people really helps... gives us more hands and more brains.. I think our different influences help too. Me as an ambient artist, Dietrich as a DJ, and Jason who comes from more classically trained background.

DIETRICH: Sometimes it's chaos, sometimes brilliant, more knobs, more hands.

MASSIVE: What are your goals as artists... where do you hope to take P909 within the next years.

TAYLOR: We want to be the first techno band to play in outer space.

DIETRICH: More gear, Mayday in Germany.

TAYLOR: We want to own every drum machine ever made...

DIETRICH: Minus a DDD5 and the crappy new Boss machines.

TAYLOR: I want to keep furthering my solo material and do a lot of collaborations with people. I'm hopefully doing something with deep space network next summer... with my solo music, I want to make people FEEL.

DIETRICH: Mayday in Germany...

where we're going to set a 303 on fire while it blurs out the 'star spangled banner'.

TAYLOR: CVed to a 101. BPMF style.

MASSIVE: Describe the music scene in New York how you guys fit in.

DIETRICH: We are sort of on middle ground here. Manhattan is house. Brooklyn is hardcore. Long Island is trance. We try to do our own thing and the outcome is sort of a blend of everything.

TAYLOR: I think we fit in with the likes of Adam X and Jimmy Crash as well as Abe's Tension stuff and experimental records. Other than that, NYC is a house music haven.

The "analog heaven" compilation that Dietrich and I did earlier this year is a good example of "where we fit in."

DIETRICH: My first acid influences came from the Storm People.. Adam and Jimmy, that's why we did "analog heaven".. to give New York a sound.

MASSIVE: How was it working with the Drum Club remix? How do you feel about its final version? Any remix potential for the future?

TAYLOR: We all hated the Drum Club song. So we were excited to make it something we liked more. I think our mix came out fairly commercial but remixing is a treat. You get to reinterpret peoples ideas.

MASSIVE: Anything else you would like to add?

TAYLOR: Yeah, anyone with leads on a Roland MD8, DCB converter, let me know.

DIETRICH: Send junk food to instinct for us. Seriously.

EMAIL: Taylor at t808@phantom.com



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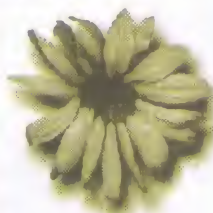
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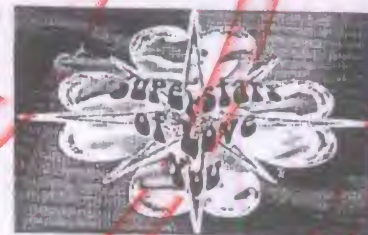
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French label profiles...

by dj nick nice

F Communications and
Going Global Services



We all know about France's contribution to our world in the realms of fashion, art, and culture. The French are vanguards of high fashion, fine art, and haute cuisine. But when one thinks of France's contribution to the world of modern music, one can only be left with sudden feelings of nausea and suicide. French music is legendary for how unimaginably bad it is. Jurdy, Johnny Hallyday, Kaoma (remember Lambada?) are just a few of the long, endless line of horrible French contributions to the music world. Fortunately

for us, these people remain stars only in France. Thankfully, in the past few years, several French independent labels have sprouted up as an attempt to change the Western view that all French music sucks. With the rise of house music (starting in 1986-87) in Europe, practically every EEC country began producing their own interpretations of the house sound which originated in the US. Every country from England to Italy seemed to have a

"sound" that represented their country. For some unknown reason, while the rest of Europe was riding the house explosion, France was still stuck in the "Rock" era. But fortunately for the French, a young DJ at the time was resident at the legendary Hacienda in Manchester, England during the house explosion in 1987; which many say began in Manchester. His name was Laurent

Garnier and he was the first person to successfully launch the house scene in Paris when he moved back from England. His first parties at a small gay club called "La Luna" are infamous to this day.

Although a few small, independent labels like Rave Age records had begun - FNAC Music's Dance Division was really the first French house label to develop its own sound and style to aggressively promote the development of house culture in France. FNAC had the advantage of being owned and financed by the FNAC chain stores (like Musicland or Virgin), so they could easily get their products distributed throughout France by use of their nationwide network of record shops. This was not a small, independent label, although their parent company never fully seemed to support them. So, when the FNAC company was bought out by

"When I asked Eric Morand about the philosophy behind F, he told me that he prefers not to hype the label but to let the music speak for itself."

another, their new owners decided to dump the FNAC dance label because they didn't see it was being profitable. This happened in the spring of 1994 - just as the FNAC label was starting to achieve international success and recognition. So rather than letting the label die, ex-FNAC label

boss, Eric Morand joined forces with his friend and best selling artist, Laurent Garnier to form F Communications. This new label is an independent and receives no funding from a large company. They basically had to start over from scratch but with artists like Laurent Garnier, Shazz, and Ludovic Navarre on their roster, it would not take long for the label to build as strong an identity as FNAC had. With sixteen releases in six months, F has already built up a large worldwide following for the mythical "French sound." With artists as diverse as Shazz and Scan X on the same label, one realizes that F is not going to be stereotyped as having a "certain sound." I asked Eric Morand about the philosophy behind F...he said that he prefers not to hype the label, but to let the music speak for itself: the minimalist F covers with only a sticker differentiating each artist-music is what counts at F. The F family combines many artists, with Garnier being the most well known. But, their most diverse and talented artist is, by far, Ludovic Navarre. Navarre is a 26 year old based in the Parisian suburbs who has been releasing records since 1991-some of you may remember his first release on the Belgian Atom Label under the name Sub System. Up until 1992, he was working in collabo-

F communications
discography

Dune...Alliance Ep
St. Germain-En-
Laye...Mezzotinto Ep
Aurora Borealis...The Milky
Way
DS Volume One
Juan Trip...Masterpiece
Trilogy
DS Volume Two
Nova Nova...Metasic Ep
Iberian...Nueva Era Ep
Feedback...Element
Scan X...Random Access Ep
Shazz...A View Of Manhattan
Laurent Garnier...Astral
Dreams
Laurent Garnier...Shot in The
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N'ssi
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Dioglo/Yeke Yeke

"these remixes become serious melting pots where house and techno collide head on with arabic music - the result is usually quite impressive"

ration with a friend named Guy Rabiller on all of his projects. Guy eventually quit the music world to specialize in visual images but Ludovic went on to release one amazing project after another. Ludovic may not be a household name since he releases his work under the aliases of Deep Side, St. Germain, DS, and Hexagon (on Djaz) to just name a few. He also doesn't receive the same publicity as Garnier does, since he isn't an international DJ. If he continues to produce excellent music like his latest project - Nuages (along with Shazz), it won't be long before he achieves the recognition he deserves.

Though F is probably the best known French label, another Paris based label is starting to make it's mark on the international dance world - Going Global Services (GGS). The label began in September of 1993 as a division of Barclay Records. The idea behind the label is to take extensive use of Barclay's catalogue of North African performers signed to the label and expose them to a different audience. They've taken traditional Rai artists like Khaled (whose bigger than Michael Jackson in the Far East!), Rachid Taha (one of France's most respected

and revered Arabic singers), and Mory Kante (Who had the international house hit, Yeke Yeke, back in 1988) and had them remixed by people like Oliver Lieb and Pascal VEOS (both from the Harthouse label), Justin Robertson, and Dom T to name a few. The result is more than your average remix - these remixes become serious melting pots where techno and house collide head on with arabic music - the

result is usually quite impressive. The songs have a kind of groovy Arabic techno feel to them which somehow works. Of the five releases so far, each one comes highly recommended. Check out the Resistance D remixes of Mory Kante for some serious groove trance that'll drive a crowd crazy. This is definitely a label to watch for.

Though the rave scene is dead and the club scene is pretty weak in France, the amount of new underground labels is growing rapidly. Labels like Steo 2 House, Transpect, and Peek-A-Boo are all only about one year old. So while the rest of France continues to live in the musical dark ages, a small movement is spreading rapidly - the French Revolution has begun.

dj nick nice is our resident fluent french speaker and is resident dj at the cardinal located in madison wisconsin. "Oul, l'alme la musique dansen!"

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Twelve Inch Reviews

Black Science Orchestra...Altered States Ep (JBO, UK)
Four tracks from those Xpress2 boys...a bit more on the mellow tip compared to the usual floor filler style. The most exciting point on this Ep is the little breakbeat funk amalgam known as "New Jersey Deep." It's an instant classic from start to finish with chill guitar lines and a phat drum track. The other three selections don't reach the same height that the previous mentioned track does...but it is still definitely worth checking out. (Brad)

Havana...Outland (Limbo, UK)
The latest offering from this Limbo mainstay is a smoker. Three tracks of killer progressive house...a slab of wax which fits nicely into their stream of slammin' releases. The most notable mix is from the illustrious "dude wit da giant dreadlocks" aka Josh Wink. Cool acid tinged beats and a nice break which exits in drum roll fashion. Ecoute! (Brad)

Integratron Ep (Visible, US)
Two tracks of token "San Francisco" style breaks on deep violet vinyl. Upon first listening, I was struck by the high level of spaciness going on...evened out by a nice dose of funk and bass. Very cool example of some of the more cutting edge funky breaks being released from the United States' west coast. This one kind of reminds me of a Hardkiss release (except not THAT good). (Brad)

Ajax...Evening Chanting (Infinite Love, US)
After four years of silence from these former Wax Trax artists, Ajax has returned with a record of distinguishing quality. Each of the six mixes are decent and deserve listening...however, it is the "trance dub" which would probably fit well into a DJ's set...full of tribal drums and a killer subdued loop. The rest of the mixes have an interesting Tibetan monk sample to accompany. Not Bad. (Brad)

Caspar Pound...House (Ascension, UK)
Rising High records mogul Caspar Pound has taken things to a slower tempo and deeper level with this twelve inch on his subsidiary label, Ascension Records. Four different mixes appear on this Ep...featuring the original mix by Mr. Pound himself, Positive Science, and the esteemed Peter Parker and Mr. Tom Anderson (aka Ramone Zenker and Oliver Bondzio of Hardfloor). Each mix is slammin'...deep at times with a slight amount of acid tinkering. It reminds me of a Work record in many ways...need I say more? (Brad)

Key Aura...Hot Dog (Consolidated, UK)
"Hot Dog" is the second of two excellent releases from this new division of Cleveland City Records (the first being Taiko's "Echo Drop" of a few months back). Once again, it is excellent bumpin' house, containing an effective formula of drum rolls, breaks, and energy. Massive Dance floor appeal is abundant with each mix. A must have for any DJ or record connoisseur who is tired of wack linear tracks...this one has got an edge and some variety. (Brad)

Roach Motel...Happy Bizzness/Wild Luv (JBO, UK).
An exciting three track release from this Junior Boys Own mainstay...from artists who have been rather silent over the past months. "Wild Luv" is a kickin progressive floor-filler with a funkadelic guitar loop and a slammin break. "Happy Bizzness" features the lyrics of Billie Holiday...chock full of pianos, drum rolls, and deep style. The "Bizzness Dub" follows the same formula, except it has no vocals. Another kicker from Farley and Heller. (Brad)

HouseBound - Ascendance split Ep (Rampant, US)
Another kickin' release from the west coast...one track by SF's DJ Tony under the pseudonym Housebound and the other by Paul Grogan as Ascendance. "Electro Rhythms" is chock full of trip-hoppin breakbeats and mind friendly synth lines. The flip side starts out with a bottom heavy kick which develops into a massive funky drum break. This is Good....Yummy. (Brad)

LI Kwan Ep (Seka Records, UK)
Two tracks of clear, precise, anthem potential progressive house from Paul Austin under the direction of the infamous Hed Boys. "Point Zero" is my favorite cut on this 12"...the vocal sample and blissful synth lines leave a very good feeling on the dance floor. "I Need A Man" is definitely more on the high energy side...full of drum rolls, repeating samples, and other "hands in the air" inducing tricks. Recommended. (Brad)

Nuages...Blanc Ep (F Communications, France).
Four tracks from the minds of Ludovic Navarre (aka DS, St. Germain) and Shazz (of Choice and Taste Of Manhattan fame). Very slick and laid back house music with a mite of vocals and a smidgen of acid. "Sfumato" ranks the highest on the Synergy scale of dancefloor compatability...with the break scoring high. "No Work Today" is nice and bumpin throughout...containing a mighty catchy bass line. This Ep reminds me of some Terrence Parker material crossed with the signature French house sound. Interesting. (Brad)

Hanson and Nelson...Move In Motion (Logic, Germany).
The gentleman behind Gat Decor's "Passion" have returned with two progressive ditties bound to turn heads and shake booties. The "Move in Motion vocal mix" begins with some fellow speaking french...developing into a building vocal onslaught while "Scottlers" is an impressive bumpin happy houser which has easily found a home in my crate of "must plays." Check this one out...very stylized groove oriented material. (Brad)

Logic Trance Two (Logic, US)

This one scores high on the "how many rad tracks can you cram onto one double twelve inch" scale, thus receiving the compilation of the month award from Massive Magazine. Many of the most note worthy trance tracks of the past several years are here...Jam El Mar and Marc Spoon, Dance 2 Trance, F Communication's Laurent Garnier, Rahmin, Underworld (doing the classic 'Rez'), The Orb ('Little Fluffy Clouds'), FSOL, Cosmic Baby, and several more. The names say it all...from a label whose domestic division has been dropping remarkable records left and right. Get this...an excellent, broad based culmination of dub, acid, german trance, ambient, and countless mindbending compositions. (Brad)

Ninja Tune... Trip Hop and Jazz (Sonic, US)

Twelve tracks of megafunk courtesy of the United Kingdom's leaders in trip hop, Ninja Tune Records, and New York's Sonic Records. Artists dropping in around 100bpm are DJ Food, Hedfunk, Up Bustle and Out, along with 9 Lazy 9. Check out "Y Ahora Tu" for maximum flavour. Yet another disc of import tunes, licensed in a more accesible and cost effective format. Good. (Brad)

Turntable Tastmakers Issue One (Moonshine, US)

This is the first in a new series from Moonshine Records which has promised to handpick the pinnacle of "best of" compilations. This is one of the most exceptional collections I've ever heard from one of the moset innovative UK house labels to date, Cleveland City Records. Highlights include the work of B-Line, Rhyme Time Productions, and the striking TST Fever Posse. This one is bumpin' in a way that Cleveland City artists have become known to rock. (Brad)

Compilation of da month



Ibiza Afterhours (Moonshine, US)

From Ibiza Spain's Cafe Del Mar club and the mind of renown dj Jose Padilla, Moonshine drops some serious ambient bliss for your listening pleasure. Assembling a roster of respectable proportions, This disc rises above the hordes of ambient trash available as of late. Artists like Leftfield, R&S's Sun Electric, Underworld, and Andrew Weatherall make this one a must have for those seeking a definitive collection of ambient music which excels. (Brad)

The Sound Of Tribal UK (Tribal, US)

Junior Vasquez takes the helm on this continuous mixer, showcasing the live mixing talent he's received such critical acclaim for. While dropping the needles on several of his own tracks, Junior slips in a couple of smokers like Danny Tenaglia's "Bottom Heavy" and Soma labelmates Eastmen doing "U Dig." Quite good, and besides, how else are you gonna get Junior Vasquez's live mixing recorded? (Brad)

Hardkiss...Delusions Of Grandeur (Hardkiss, US)

The long awaited full length from San Francisco's most respected and worthwhile labels. The brothers Hardkiss has been sporadically releasing epic recordings for years now...this compiles many of the older tracks with

new mixes (Hawke's '3 Nudes and a Purple Garden', Rabbit in The Moon's 'Phases...') along with some new ones (God Within's 'The Phoenix' et al.). A record for those who missed the original twelve inches or those who feel the need for a bucketful of funk from one of dance music's most exciting record labels. (Brad)

Technosonic Volume Five (Sonic, US)

The fifth in the long running Techno Sonic series...this one exceeding the quality of all the previous since the content has been licensed from the England's Skunk Records. On these two discs, you will be taken on a rather impressive journey through progressive

deepfreeze



house, trance, and straight up techno. This is a good introduction to underground music for the unfamiliar and a great reminder of what "good" dance music is. Highlights include the 3rd Alternative's "Encounters" and Wintermute's "Bushman." (Brad)

coming next issue: the raver high school advanced math placement test, part two. be on the lookout

MAYDAY

the mayday report by mike dearborn

It's friday, November 25th. I stand amongst 10,000 happy ravers as they enthusiastically move to the sounds of one of Berlin's Techno Gods named WestBam. Every gesture he makes to the crowd results in a huge roar. Where could this be you might ask, well the answer to that question is MAYDAY. For those of you who don't know what I'm talking about, Mayday is one of the biggest if not the biggest raves in all of Europe. MAYDAY takes place twice a year, once in April and the other in November. This particular MAYDAY that took place November 25th and 26th was MAYDAY 7 titled "The Raving Society" (We Are Different). This MAYDAY took place in Berlin at the Deutschlandhalle which is a space used for concerts, sporting events and things of that nature. MAYDAY was started in 1991 by a man by the name of DJ Dick. The first MAYDAY was held in Berlin and attendance was at 5600 people. This was also the first 'mega' rave ever held in Germany. The 5600 in attendance at the first MAYDAY seems feeble compared to the attendance that the rave draws in now. MAYDAY 6 "Rave Olympia" in Dortmund drew in 25,000 ravers and because all 12,000 tickets for MAYDAY 7 sold out in only a couple of weeks, they had no other choice but to add another show to meet the overwhelming demands for tickets. The friday night show was not far from the saturday night show in attendance. That show brought in 10,000 ravers. The line up for MAYDAY 7 had the MAYDAY DJ TEAM which consists of Westbam, DJ Dick, Marusha and Tanith. Other DJ's consisted of

Tommy Yamaha, Tofke, Andi Dux, Jens Mahlstedt, Laurent Ho, Dano, Carl Cox, Colin Faver, Edge, Dave Clarke and of course myself Mike Dearborn. The Live acts consisted of Ravers Nature, RMB, Q-Tex, Members of MAYDAY, Acid Scout, CJ Bolland, Pravada Traxx and Phrenetic System. The sound system, lighting and visuals were like nothing I have ever experienced before in my life. The sound system was a MT4 doublebass



westbam, dj dick, mike dearborn

system with 1,200 individual speakers totaling 500,000 watts of clean, pounding power. The lighting consisted of 60 vari-light systems controlled by a computer desktop. The Lasers were something that you need to see and experience for yourself. It consisted of six multi-color lasers connected by glass fibers to animation computers operating in 3D. The Strobes consisted of 12 high powered strobes especially developed for MAYDAY. The frequency, colors and brightness were all controlled by computer. Besides getting to experience everything that I have mentioned, I got great

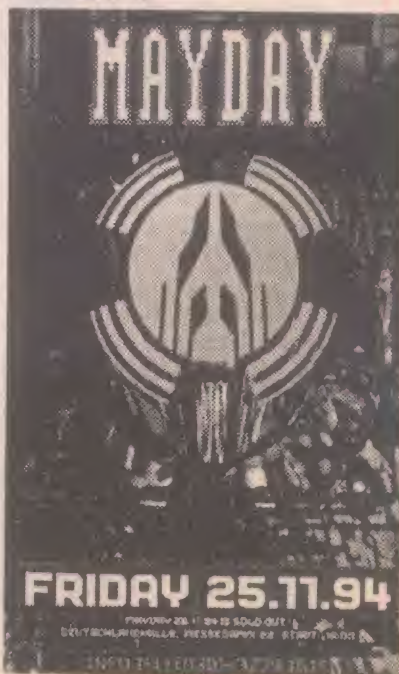
pleasure in getting to meet so many people that I had only read about. Specifically Marusha, DJ Dick, WestBam and Carl Cox. I was able to speak at length with all of them and they are all very nice people. But what I will remember the most is when I was standing on the live performance stage looking at 12,000 ravers having such a good time. WestBam came over and said that this would not be possible if it were not for Chicago. He was referring to the musical influence that Chicago producers have given to so many people. This quote taken from the MAYDAY booklet sums up how WestBam feels: "To me, speaking of American Music means speaking of House from Chicago first of all, unlike all those self-assessed purist do, give all credits to Detroit only." I must say that I enjoyed the MAYDAY experience and recommend that people in the U.S. save up money for a plane ticket and check it out. This is something that, to get the full understanding of it, you need to attend. I hope to play there again sometime soon.



James Bolland



marusha



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massive posse aus Deutschland

Sometime last month John asked me to write a scene report about Germany. When I began thinking about a suitable subject I had a pretty hard time because there is not much of an underground scene left over here. I was living in a suburb of Milwaukee for 6 months about a year ago. When I was leaving Germany in early June 93' the whole movement was still kind of underground, even though some major events like the Mayday and the Love Parade were already existing. When I came back last January everything seemed to have changed. I remember tuning on the TV one of the first days back over here; I couldn't believe what I saw. Most of the music they played on MTV and VIVA (German music station) was this Euro-Dance-Music shit. Sometimes they would even play Prodigy, Deee-Lite, Marusha or Westbam. Not much later the first weekly rave-report kind of show was launched on VIVA TV. It was (and still is) called HouseFrau, which can be translated as HouseWife. On this show they play all kinds of rave music- even the harder stuff. They also do reviews, reports, etc. That was when the hype was about to start. All over the country rave/dance music and club wear stores were opening. Don't think the T-Shirts or pants at your local skate-shop in the US are expensive if they charge you 20 Dollars for them; here in Germany I've seen shops charging up to 80 Dollars for a generic long-sleeve shirt. The usual prices for cool shirts are about 40 Dollars... and the bad thing is, the people are buying it. Maybe many of the "New Ravers" have seen a report about rave music on TV and thought it was cool and so they started getting into it. There is nothing wrong with that, it's just that most of them are trying to be a "real raver" (whatever that is) by buying huge amounts of club wear. See, Industry discovered that this new kind of raver was the ideal kind of customer. Middle class kids that are willing to pay huge amounts of money for what they think is cool. Even Levis ended up putting deep trance music into the background of their new jeans commercials. Even though this is kind of cool, it is also pathetic. Today major labels have their own acts because they discovered it's a good source for making more money. Also, the music they produce is pretty bad, but the masses are buying it. One of these songs has been the number one selling hit in Germany for the last couple months. I think they've sold about 700,000 by now. On New Years Eve, some friends (Hi to Malte and Martin) and I were thinking of going to a certain rave party. We drove down and thought it was a pretty cool location and line up, but we changed our mind after parking our car and going to the doors. We discovered they were charging 30 bucks for entrance, which is too much, but still kind of an OK price for German circumstances. But the main reason for the sudden mood change was that all these 13 year olds (all dressed up, 200 Dollars worth of clubwear each) were waiting to get in. I have nothing against their age, but that's just not the thing I want to do on New Years Eve. We ended up driving around from one party to the next but we found similar scenarios at every single one. We're thinking "fuck this", and were going home to finish work that had to be done or to produce some music or whatnot... Here I have to take a break to explain some stuff about Germany to you, otherwise you won't be able to understand my article. In the 80's, when the whole punk/anarchy/anti-government thing was big, in many large cities anarchists took over whole streets, just by taking the houses without paying for them. Of course the government tried to get them out of the houses (and are still trying to) but somehow they managed to get to live in them. They got sympathy from the public because they were all peaceful and stuff and the police were so rude to them, it's hard to explain but I think you know what I am talking about. Anyway some of these streets survived and I think almost every large city has one of them. They are the places where you find the best graffiti and stuff; they are different from your ghettos though, because usually you won't get shot in them. SO, we were on our way home, still having not found a cool place for us to party. Somehow we drove down that street, but discovered at some point that we could not get through it because there were 4 burned out cars on the road. I figured that the police probably tried to take back the houses and the people living there set some cars on fire to prevent the cops from coming through. We turned the car to get our asses out of there, but then we saw red strobes in one of these old wrecked houses. We decided to park our car and check it out. In this house there was some kind of club/pub managed by some guy living on this street. All of us knew of this before but didn't go there yet, because we thought they only played hard metal and punk music there. When we saw the strobe light, we knew it certainly wasn't a punk thing. And what do you expect? We found a rave party. It was pretty cool; they had several live acts, several DJs and played GOOD music. The first DJ played hard acid, and the second DJ played gabber and hardcore- his set was so hard that you Americans couldn't begin to imagine it. The first live act was kind of weird, it was not so much techno, but more of industrial music. The second live act played acid. Another good thing about this party were the (about 100) people: None of them looked like he was ripped off by the clothing industry. None of them was too young/old, the man/woman ratio was ok, it was just perfect. At that point, I thought, wicked, this is it. This party was the best I have attended in a long time. Today one of my friends told me that he is throwing a party at the same place and has already set everything up with the guy who runs the place. Now, what's to be learned from all this? Your scene still is somewhat underground; do not let the hype and overkill happen in your scene. I'd like to know what you think of that, if you have an internet mail account, then write your opinion to me. You can also write to me if you have need for rendered computer graphics. (Coverart, flyers, etc.) Right now I am with a company called anyMotionGFX that is producing computer graphics. Check the upcoming releases of "Le Petit Prince" and "Alphabet City" for examples of my personal work (out Feb). I am sorry for not including any pictures into my article, but I promise to take some shots of that street for you. They should be printed in the next issue of Massive.

Roland Suchanek
suchanek@wrcd1.urz.uni-wuppertal.de

JUNGA VIBz with BLACKEYE MC

Now, I have to start by saying that the following is common knowledge to any veteran junglist, but the time has come to educate the massive. Jungle music is the most fastly evolving music out today, its terms and terminology are ever changing, I'll try to touch down on the most common of which are out today. Now understand that Jungle takes a lot from dancehall culture which is where most of these terms originated, just a brief history for y'all.

BOOYAKA: *This one is quite the silly one, yet you all associate jungle with it. This basically is something shouted when your givin' mental to a wicked chewn.*

Brock Out: *Means "go nuts", for example the mc on a night might say, "Brock out all massive" which means basically, "Everyone go nuts" or can be used personally i.e. "man Jellybean was so wicked last night, I was BROCKIN OUT."*

Brock Wild: *Same as brock out, "time to git brock wild"*

Mashup: *Basically the same asoo: "all massive git mashup!"*

Rewind/Reload/Peelback/Reset: *All these mean to stop a record and start it over again, usually done cause the mix into that chewn drove the crowd into a frenzy. IMPORTANT: the mc is the one to tell a dj to rewind a chewn, the crowd can request the rewind by a assortment of methods, 1-yelling for it, 2-throwing a white towel up to the dj booth, 3-basically just jumping up and down and brockin out with the rest of your crew*

Chewn: *a record*

Selector: *the dj*

Lit up!/Flashup!: *Called again by the mc, the crowd flashes up lighters to show respect for their dj, personally I choose an engraved zippo since you can still go mental and it won't go out.*

Ease up: *Mellow out the mix a bit.*

Now those terms are whats basically big in Jungle at the moment. More rise all the time, I understand many of you may find this strange and hard to comprehend, but why don't you try to explain to a grunge kid what "rushing" is? Simple tings, understand? Now, hold tight all the massive(which is a term meaning a large group of people, i.e. a rave) as I'll be set to lock back into Massive Magazine next issue, hold tight your crew Sorry on the delay!

Yours Junglist Blackeye mc

t1000

real name: alan oldham
code name: t1000
last seen: detroit, michigan
organization: generator records
status: at large
stockpile: a vast array of analog weapons
of mass destruction, sonic ammunition
from his own underground network of
arms smuggling, and a pair of technics
sl1200 mk2 turntables

this man is armed and dangerous; he will
stop at nothing to infiltrate minds and
dancefloors with the electronic mayhem
he has been known for. beware and catch
him if you can!



The words "underground Detroit," "minimal dub house," and "kickin' hardcore" describe the many facets and moods of t1000. As a DJ, he is hailed as being one of the best stateside...with tracks to make a dancefloor move, programmed in a seamless and elevating fashion; the sort of thing that makes you say "damn." His DJing career began much earlier...alongside the early days of Chicago style house

and Detroit techno in the mid to late 1980's. The beginning was on a slightly smaller scale: a late night public radio show and a few club gigs. "The music back then was very slow, of course...slower than a Strictly Rhythm record would be now. The closest guys doing stuff now, which is comparable to the material from back then are dbx, robert armani...very minimal, driving music. The rock n

roll element had not come into it yet. Minimal samples, no orchestration whatsoever...just a beat." This philosophy has carried over into much of t1000's own music and the records released by his label, Generator Records. He began making tracks for his radio show and several years later (1990), DJax Up Beats in Holland released his first Ep under the name of Signal To Noise Ratio. Generator Records began in

late 1993 with the release of TXE One Ep. The original intent behind Generator Records has "always been to be a consistent Detroit label with decent aesthetic value. Too many times in this business, people just throw stuff out so they can get paid from Watts and don't care about continuity from record to record. It was always my intention with Generator to do a single record label that put out records

after month...different types of music." And Generator has done so...Their roster boasts names like Minneapolis acid technician ESP Woody McBride and a host of other artists from across the globe, including Alan's own artistry. Future plans for Generator include the Alan Oldham single sided twelve inch which includes the first Generator comics issue (GEN 014). Also planned is the Woody McBride/Alan Oldham Ep (GEN 015), a new double pack from ESP, the X313 - Interferon remixes, a new Ep from Marco Paserani as well as more new material from the label's proprietor. "Pulsating, subtle, building, and very electronic" is the way he chooses to describe the new Generator material. His relationship with Underground Resistance seems to follow him everywhere and t1000 took the time to describe exactly how he fit in to this

Detroit super group. "I was the DJ for UR. I've known them for along time...I grew up with Jeff Mills and I've known Banks (Mike) since 88. UR was about to embark on an Australian tour...Jeff Mills quit on the eve of that tour. I called Banks purely on accident and he asked me to go to Australia to be their new DJ. Thus, t1000 was born." He toured with UR for the following year and a half hitting locations like Rome, Tokyo; joining Mad Mike on stage, dropping samples, effects, and sounds to the live UR performance. Another idiosyncrasy in the life of Alan Oldham is the artistry work he does for DJax Up Beats; namely, the label art for every release. Around the time of his first release, Miss Djax (Saskia Slegers) approached Alan about the art he had done for Transmat (for the Kay Alexi records, et al.) and thus "a star was

born."

"I love the midwest scene. Everyone I know who's played out there loves it. I spoke with Dave Clarke and he thinks it's better than Europe."

Regarding the midwest techno/house scene, Alan Oldham gives utmost respect. "You can go to a rave anywhere in the midwest and hear house, techno, hard techno, gabber house, breakbeat, jungle, everything. In Europe, the raves are very specialized. In London, the house crowd is very Cosmopolitan...they look down on the junglists because the junglists are black...or the techno guys cause they're hooligans. The midwest scene is very open and it's growing all the time

The music t1000 plays is an amalgam of some of the best underground music to be released. However, he doesn't site labels as being "the best." I have my favorite artists...DBX is way up there, Woody McBride, Dave Clarke, Hardfloor, Acid Abeyance, Underground Resistance, Rob Hood, etc.

I'm to the point where I play anything that sounds good. I've been known to play the same artist seven times in a night.



3 Squared

THE SCENE GOT TO EVOLVE
an armchair social fractal analysis
(more quasi-intellectual bullshit)

The 'rave scene' is a pretty amazing thing, all told. This community of music and people, mixing and travelling across the country, is easily one of the most intense collections of freaks available today. But as any set of similar cultural events repeats, it tends to become ritualized- and if the participants are not careful, drained of energy and meaning. This hasn't really happened yet, but there is a definite need to pursue change and evolution. There are some things going on now, trends with momentum, that aren't precisely cool. But every techno shindig that goes down is another chance to redefine the way parties happen- all we have to do is consider what we want to do differently. So that is what this text is attempting, but from a pretty weird angle. Like, with a gross misuse of chaos theory applied to some bargain-basement sociology, i.e., a lot of scientific-sounding text that may or may not be coherent, but hopefully will. There may be several points at which one asks, 'what the hell does this have to do with raves?' but it should all come together in the end. I apologize for writing like I've been attacked by a Thesaurus. So anyway, on to the quasi-intellectual bullshit.

There's this phenomenon when some intense innovation spreads through a culture, like a shockwave. Initially a few core people flock to a New Thing as soon as they understand the implications, and explore it- like computer hackers and the Internet, for example. They map the territory for the rest of the world, build the culture that others will someday live in. As this music unfolded literally out of new technology, out of sounds that could not have existed before, a subculture arose around it. This is the cool part. But the downside is the next phase, where the media examines and interprets the New Thing & it's culture, and then shows this interpretation to the world. It is this interpreted image which the world at large receives. The media isn't some faceless monster, just a process- what you're reading now is media, a group of voices magnified by printing technology. But the key is to remember that the idea we receive from the media is not necessarily the Thing in itself- particularly if the media is rooted in the mainstream culture rather than the subculture. If you want to see what's really there, you have to go check it out for yourself.

Newspapers don't care about the music, but when drug-related issues come up in conjunction with parties, they make the connection public. If there's no crisis, they won't say anything. They don't give a damn. But when something comes up, we get the headline about 'raves, illegal all-night parties with drugs...'. Let's toss in another nifty phenomenon, called self-fulfilling prophecy. Basically put, if enough people think a thing will occur, their collective expectations will help cause it to happen. So if the mainstream media tell us raves are about drugs, because that is what they see, then this alters our perception. (It is very difficult to filter everything you hear and read, but when one keeps in mind that all information is from a perspective, one can get a pretty good grip on reality: if the media were all-powerful, we would all get really hyped about purchasing cleaning products.) But anyway, all this really says so far is that things change to conform to how people view them. Things evolve along the angle people expect them to. Consensus reality is determined by how people see things. When dealing with something vague and ideological, like 'what is the purpose of raves?' - the answer is determined by what the mass of the participants believe. It is slippery. And subject to change.

A major problem with the scene is the perception newcomers are apt to have regarding drugs. Yes, they are present. But as more people get the idea that drugs are at the core of raves, they become more prevalent. From a casual look, how can one explain 'vibe'? But one can certainly point out that this would be a lot easier if you were fucked up on god knows what. So, as people come into the scene, and assume (from what they've heard from the mainstream media) that 'raves are about drugs', then self-fulfilling prophecy kicks in. Raves actually do become more drug-oriented, in accord with people's beliefs. The events unfold according to the participants' expectations.

Now I won't make a moral judgement- morals are a different thing. The issue is that the shift in the paradigm of raves has attracted attention. Attention which will threaten their continued existence. It's not that it's evil, but rather that it's unsafe. If cops think raves are about drugs, then they are apt to do something about it. In the northeast, word is that the mob has decided there's a profit to be made. Yikes. And with the current media image, you can bet somewhere, every time a party goes down, authorities are scratching their chin stubble and saying 'Hmmm...'. I mean, the scene also diverges from coolness on a lot of other tangents- fixation on making money,

pursuit of personal glory, and mass fashion victimization. But the drug issue just happens to be the most destabilizing. What it implies is that if we don't remember to keep the scene in motion, evolving, then inertia will take it down, sell it out, and make it cheesy & dead inside. What it means is that it is up to us to define ourselves collectively, or others will do it for us. All that. Okay, back to the wacky scientific stuff.

When you think 'chaos theory', you think fractals, flowing rainbow colored math, stuff like that, right? The old definition of 'chaos' was 'disorder'. The new definition of chaos is elaborate order on a scale that is difficult to comprehend. Fractals are pictures which demonstrate the beauty of this complexity. But the nifty part of chaos theory is the tendency of self-organization. Toss in enough similar, intricate variables over time, and chaotic patterns emerge. Organization spontaneously occurs around points called 'strange attractors'. This really is a mathematical term. It's like when all the stoplights are red, or two people say the same thing at once, or all the dogs in the neighborhood suddenly go apeshit barking. They aren't things, just a set of conditions. They don't do stuff, but rather are the focus of patterns around them. This is a really crude explanation, but hopefully it gets the point across. But what the hell does it have to do with raves?

Techno music is a strange attractor. Specifically, an attractor for people like us. This music is pretty weird stuff, compared to most. It's not just that we all love the music, but that the music appeals to people like us. We have something fundamental in common more than merely taste. No wonder we feel at home- we are among people like ourselves. Not Clonesville, more like acceptance from fellow mutants. Liking techno enough to go through the hell we do implies something not easily expressible. We like our technology to get down, do tricks, get funky. We share a desire to come together and go further into music than your average human. We are not afraid to look like total idiots in public, let alone the dance floor. How far have you driven to a party? Think about it in hours or miles, and ask yourself how absurd that is. You don't have to interact with the ravers for long to realize what an utterly abnormal crowd they are. So what is this common facet we share?

The trippiest thing of all is that the music we gather around is fundamentally based around rhythm. Rhythm, beat, a slowly altering repetitive pattern. A fractal rendered in noises rather than colors. And what do we do with this music? We dance. Motion, patterned movement, chaotic and unpredictable, yet always to the beat. It's difficult to describe in words, but you may get what I'm trying to communicate. Vibe is this interaction between people, as each looks around and sees those around them loving the music. Vibe exists like a matrix between the dancers, who have come from damn far away to experience it. It's vague. It's slippery. It's powerful. We don't necessarily understand it, but we dig it.

Raves are a social strange attractor for chaotic pattern freaks. For people who see beauty in this kind of music, who see the world in this fashion. Chaos is all around us, and that's cool, even though most humans seem afraid of it. That's just the structure of the world- order beyond the human grasp, that we can dance with, but not necessarily control. Chaos is the basis of evolution, and most of us will agree that evolution is a plus. Maybe this is rambling a little; so it's time to go back to the weird science.

Another facet of fractal math is self-similarity. If you pick a weird shape out of a fractal picture, and zoom in empty-dozen times, you will quickly see the same shape repeated at a smaller scale. The tiny part resembles the shape of the whole. The structures of veins in a leaf resemble the shape of branches in a tree. Organic chaotic entities are self-similar, demonstrating nearly identical structures at vastly different scales. In this same manner, the questions before the scene are the same questions before each of us individually. And the answer to the problems in the scene is for each of us to examine what we do individually and determine what we value. Money, glory, fashion, and drugs, or vibe, people, and music?

This may have seemed like a complex way to get to a simple point, and in fact it is. Every techno activity builds a temporary community, fractally collected humans from the region, brought together around a sound. It's up to the ravers to build the vibe, and decide what tools to build it with. Where the scene heads is another chaotic equation, made up of too many individual human variables to compute. But then again, it's up to us to pick the direction in which we individually evolve, and collectively that does the deciding. Don't let anyone else define the meaning for you, figure one out for yourself. And whatever you think, welcome to another crazy year together.

2 is available for communication via Delirium, at 606.281.4199 or 323 w. virginia B, lexington, ky, 40504.

Delirium Tape List:

dj Tron- Acid Splatter! any straightforward, hard acid, yummy, flowing stuff. dj Tron - Fucking Ballistic- music to convulse to, our hardest core available. dj Tron - Fucking Mental- a journey from hard trance to hardcore. Tron's latest, LL Bishop - As Yet Unfilled- funky dope shit from Denver, west coast influence. lasty, Terry Mullan - New School Fusion - a whole cross section of weird Chicago stuff. dj Sno - Eclectic Techno (tape #0)- fast beepy bassy techno. Sno's new, but a natural. dj Cyberjive - Cyberjive live at the Elephantman's House- funky oldschool & crazy hard techno John Keesan - Trazadone- from Denver, this is some gorgeous trance. Kikoman - Live at Jak 1- he's from halfway between Detroit & Chicago, sounds like it. Hyperactive - vol 7- Acid Revival II- hard and heavy bleeps and bass Hyperactive - vol 8- Gabber & Hardcore collection, really, really, really hard. Bob Brown - Manipulated Rhythms - one side is housey trance, the other is trancey house. SoulSlinger - Jungle Wamors- a live set at his own party, reggae & jungle simultaneously. Mystic Bill - Melody 2 Mind- minimalist chigago house with added weird vocal samples. Goodwill - Good Jazz- old school acid jazz by the friendlist dj on the east coast. Ciel - Life on the Sun- Denver prodigy, really upbeat funky techno, you'll hear of him soon. Fresh Blend - Analog- Really crunchy acid 303 beats. Simple, basic, cnspy. Interstellar Outback CD - Various - tracks by tons of folks, including Mystic Bill, Josh Wink, and others, same price as a tape. Upcoming in February: (order now, and wait a while for delivery!) Goodwill - Good Soul Hipp E, Apollo - delirium exclusive Traxx, Dieselboy, Dave Hollands, Astroboy, 3 volumes Billebob, Sno - Pandora's Box (tape #1), Kikoman.

Delirium terms: All tapes are \$10 including shipping. Money orders payable to J. Haws. Checks will clear before shipping. For Promotional Use Only. Contact us at 606.281.4199 or <uk02657@mik.uky.edu> for a physical catalog & updated listings. Send to: 323 west virginia B, lex, ky, 40504. Call after April 95 for current address. You know where to keep the sound.

When you think about the Midwest TechnoRave scene, what images and personalities does your brain conjure? Have you ever went beyond the simplicity of who's the DJ and who's throwing the party? Have you thought about just how big this has all come to be? A worldwide subculture with an infinite number of people doing their part to make a difference. A living organism with every person, from the occasional partygoer right up to the Aphex Twin himself, all doing their part to keep it alive. Through it all there are those who achieve the fame- the DJ that flies to Europe every weekend or the musician who makes the tracks that are on everyones list- while others remain nameless and fameless and continue what they're doing out of sheer love and dedication.

Starting this issue, Massive shines a spotlight on a few of the many people who strive to play their part, nameless or not, to make the mid-west scene the healthy being it is. Some of them are there to entertain you, as a DJ or a musician, or to offer mind altering film loops to enhance your party stimulation- while, at the same time, other people are there to help you take the party home with you by buying or ordering a mix tape from them or grabbing the new zine by them. For the technically unimpaired, the party can continue electronically on the internet through chat with hundreds of fellow ravers....

Our culture has grown, full of services and opportunities to make this more than just a party, but a lifestyle. Introduce yourself to some of the people behind the Scene...



Malcolm 'Pimp Dawg' Jones

Give a personal history of what got you into doing this: I used to LOVE getting neat-o free zines and stickers at raves, and so I wanted a part of the action. Much respect goes out to Phil from Free Art. It was the first zine I got.

The meaning of life:

Life is kinda like a pretzel. It's all twisty, salty, and golden on the outside, but inside it's very dry and tasteless!

What is the meaning of foreskin/plaster/psychic friends network:

Foreskin is a tasty snack when roasted and dipped in butter. Plaster ain't good for shit. And my psychic friends, well, they are a good supply of foreskin.

Contact:

Mike Paul
Attn: Ou-Tre

8595 S. 27th Street
Franklin, WI 53132
Ymail: 414.256.1729
Email: outre@secpc.com

Name:

Yanu and Slide. My real name, though, is Dave Janu.

What do you do / affiliation:

One could say that I am "affiliated" with 430 West Records and Direct Beat Records out of Detroit. You could also say that I'm a DJ, no pun intended (please note my initials), and I help out with the WMSE radio show in Milwaukee.

Describe what you do and why you do it:

I have been playing around with computers and keyboards for a while and recently got hooked up with 430 West / Direct Beat Records out of Detroit. They are associated with Submerge management and a bunch of other record labels (Generator, Underground Resistance, Red Planet, etc.). My first record should be out in the beginning of January. It's titled "Yanu: b50 Lab Experiment" and it is mostly acid, so if that is your thing, then give it a listen. Other than that, I just got done with a new mix tape called "Experiment 002". I shall help out with the techno show on Saturday nights on WMSE 91.7 FM in Milwaukee. It's a fun thing to do if I'm not going to any parties, and the people the other people who help with the show are cool as hell. As the question why I do this? Well, it really comes down to just being a lot of fun, and the people in the scene that I hang with show a lot of support, and I love them all cuz of it.

Personal History (How you got into raves):

Lets see, I started off by getting into music from people like Robin Hancock (not Herbie Hancock) and CJ Macintosh. These are the guys that I give complete respect to, the original innovators of "acid". Around that same time, I started listening to groups like 808 State when they first came out and Nasty Rox Incorporated. Then I started going to raves. Grave was my first (cops added enjoyment) and I've been going ever since. I got into DJing about two years ago, which was worth while because it's a lot of fun. Then I started collecting equipment and I've been doing it ever since. The whole record thing with 430 West / Direct Beat happened a few months ago and recently I've been working with Sam Haskins on some new songs.

The Meaning of life:

The meaning of life is definitely to have fun, lack responsibility, and continue smiling. The rest is secret...

The meaning of Foreskin/Plaster/Beavertails:

My definitions are too obscene to be in this type of magazine.

Quote I will be know for:

"Care to match me?"

Contact:

Home phone number is 414-964-7862. I can also be reached by e-mail at Yanu@alpha2.csd.uwm.edu.

Special Respect to: Brad Owen, Steve Keller, my girlfriend, and every single one of my friends...

Mike Paul



Name: Malcolm Jones...or is it?

Occupation: founder, president, jackass-in-charge of Tripper Information Systems. TIS is a live pa group (with the new addition of Brian from People of Rythm on drums) kind of a house/trance live group. This is an area of music that is just recently being brought out more as a viable "live" idea. (at least in the party scene here in the US.) This is the future of "djing" You're going to see more and more people getting into it. It is very exiting for me to see people in the groove dancing their asses off and sweating. Thats all there is to it. It goes beyond the drugs, fashion, ideology, or musical preference.

TIS Personal History Section v1.0: I've been messing with drum machines and recording music for 4-5 years now. My biggest influences have been mostly UK dance bands like Happy Mondays, Stone Roses, NewFADS, and the like. So, my interest in house music seems to be not far off of that stuff. It's the original. It makes me move, I can't explain it. I had been playing in a shimmering/noise/sweeping/loud rock band for the last 2.5 years, and I was getting sick of the scene. Huge record companies and their bullshit is enough to make me sick- so I ditched it all in favor of doing everything my way, not being worried about selling any music to anybody. I've done about a dozen TIS gigs this year and I'm looking forward to a lot of travelling in 1995 (I hope). With the addition of People of Rythm to TIS, we all can look forward to some funky shit this year. I also enjoy working with dj's live. I've worked with Synergy, Beeker (Waukegan), and Kenny Gino (Liquid Love), that's always really groovy. TIS meaning of life: Smoking THC, eating buttsteaks, driving big trucks around, watching "Three's Company", and good conversation.

TIS meaning of foreskins, plaster, and the Psychic Friends Network:

What the fuck kind of question is that, matt? Well, I guess foreskins ARE kind of cool, plaster does not mix with foreskins, and without the Psychic Friends Network I would have no guidance in my personal matters. Thanks Ms. Warwick.

TIS contact DATA:

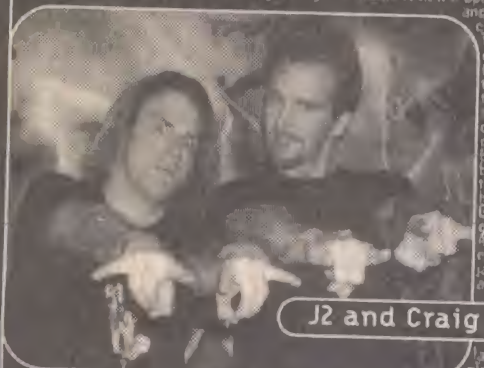
E-mail: Tripper1@aol.com

voicemail: 708.786.5347

mail: TIS, 225 Ridgeland Ave, Waukegan, IL 60085

Your name: Mark Joseph
 What you do/your affiliation: Brain Farm Productions
 Describe what you do and why you do it: The Brain Farm specializes in multi-media mind enhancement through the use of films and film loops, live videography, optical graphics, and P.O.N.G. At dance events throughout the Midwest we try to create an immersive environment of light and color to aesthetically complement the DJs and live acts. Basically, we get all the projectors, TVs, cameras, videographers and anything else we can think of together and turn them on. It's a blast. Trust me.
 Give a personal history of what got you into doing this: Well, I started watching a lot of TV as an infant—you know, Captain Kangaroo, Mr. Rogers—and I found out that my brain really likes electronic stimulation. And more recently I've realized that it is much more satisfying and healthy to do it myself.
 The meaning of life: Life is the place where the needle and the record touch each other.
 The meaning of foreskins/plaster/Psychic Friends Network: Very PD to keep n/ plaster casters are cool, they always look different than their voice sounds.
 Contact: mail: 976.275.1983 / email: mikamir@nny.edu

Your name: Craig Stodolenski
 What you do/your affiliation: Well, I used to be a typesetter/graphic designer for a large national print shop chain. Right now I'm looking for something better to with my time. In a more pertinent way, I'm a sort of ad-hoc administrator of the Midwest Rave Mailing List on the internet. I also put together the weekly event calendar.
 Describe what you do and why you do it: The MW-Raves Mailing List is a collection of about 350 or so wandering souls with modems and a connection to the internet. It's one of about a dozen similar lists that manage to cover just about the whole country. Started in 1992 by an incredibly cool person named Andrew Bennett, the list serves as a way to let a bunch of us weirdos who get together on weekends be together during the week as well—at least electronically. Party and music reviews, upcoming event info, drugs, sex, and pretty much anything else you could think of—it's all there!
 Give a personal history of what got you into doing this: Actually, I've been into computers and modems and all that jazz since Jr. High School. It's always been a love of mine. I've been going to raves since Drop Bass & 2nd party. Reality, in August of '92, but only "full time" since last summer. The incredible people I've met, the incredible experiences I've had, and more importantly, the changes that this has all had on my life have been quite amazing. There's something about weekend, doing drugs, and dancing to music. That something is what drew me in and what keeps me here. I guess I just found a way I could give a little something back.



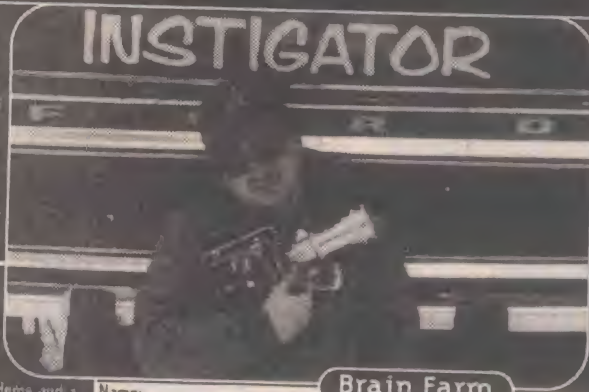
J2 and Craig

The meaning of life: Love, in all of its wonderful and sickening forms. Trust. Friendship. Tight-fisted girls with half-shorts. Rinkie Hantlin's music. My mountain bike. LSD.
 The meaning of psychic friends network: Jimmy Bell: I'd think you'd just call The Psychic Friends Network and when the person picks up, scream "Who the fuck am I?" If they can't answer, hang up.
 Contact: If you hate any upcoming party info, would like information on how to subscribe to the list or get the calendar, send me mail at: stodolenski@aol.com. Any mail to mw-raves@aol.com will result in my being a friend with info on how to subscribe included being mailed to you automatically. Flyers whatnot should be sent to: Craig Stodolenski, 3454 S. Quincy Ave., Milwaukee, WI 53207/414.482.0399



Dave Janu aka Yanu

DUB SHACK



Brain Farm

Name: Dub Shack
 What do you do: Jungle Drum and Bass record and tape distribution throughout the U.S.
 Describe what you do: Record distribution for hard to find jungle drum and bass labels out of London, including exclusive distribution for King of the Jungle Records. We are working with Subliminal Records, Firm Handed, E-3, World Bass, Dove, Breakthrough, Aura, Terra, Mad Boy, Face to Face, and more. We receive shipments every two weeks. Most of the records we are distributing are not being handled by the services supplying the record shops. We also distribute Chicago Hardcore Authority Sound System's mix tapes. We contribute to C.H.A. Fanzine and help with printing and distribution. We are a member of Jungle Ting Productions and are helping to promote a Jungle Sound thing in Chicago.
 Why are you doing it? Our goal is to help support London-style hardcore jungle, drum and bass and help bring it to the Midwest. We are also committed to this style of music we decided to do whatever we could to help make people aware of it. Once you've got the jungle fever and you're hooked it's one of the most powerful, seductive and compelling forms of music to come along in years. For those involved, it is the only music that matters. Many on the scene don't understand this intense commitment. Those that aren't lost in the jungle are the ones still calling it "breakbeat".
 Your History: We made our first trip to London in March of 1992 and experienced the big London rave sound. Shortly after returning we attended our first Chicago event E-System's "Grooveyear", since then we've been back to London four times and have watched their scene develop through the dark summer of '93 and into the jungle scene. Each time we came back from London we anticipated hearing jungle at Chicago events. Unfortunately we found the only way to cure our jungle fever was to take that trip back to England. In December of 1993 we spent an entire week at London clubs including Sound Shaft, Paradise Club, Orange, Astoria, and Thunder + Jim at Raw Club. We came back to the states, attending New Years in Milwaukee and picked up an issue of Massive Magazine. That was the night that changed our life. After reading an article by Chicago Hardcore Authority we knew these blokes shared our vision. We got together, smoked a spliff and the rest is history. Dub Shack was formed and we've been caning it ever since.

With a renewed interest in the scene we became more involved. We began to support Chicago Hardcore Authority, C.H.A. Magazine and began distributing tapes to get more people involved and make this style of music available to the jungle underworld. We were approached by King of the Jungle Records while in Toronto and shortly after began U.S. distribution for their label plus a number of hard to find jungle drum and bass record labels. We are currently distributing throughout the U.S.
 Jungle Ting is the idea of Jason, Da Bad Girl Squad, and MC Blackeye. It is the combined effort of C.H.A., Junga Vibz, Ripe Productions Chicago, Da Bad Girl Squad, and Dub Shack. All these groups realized a combined effort could accomplish more than individual efforts. We are very proud to be able to work with Jungle Ting. They have done a lot to move the scene forward. Jungle Ting has planned some high quality events in '95 so hold tight. I must also give full respect to Ripe Productions Chicago for hosting Chicago's first hardcore Jungle shows. Ripe's commitment and effort on the Chicago scene have been instrumental in making it happen. Ripe was there first to big up the jungle. Dub Shack hopes to play a larger role with Jungle Ting and Ripe Productions to bring quality jungle artists from London in '95.
 What is the meaning of life? Be honest with yourself and others. Be committed to what you're involved in. Keep your perspective and see the bigger picture.
 A quote to be known for: "Thank you for calling Dub Shack. This Suzy...may I take your order."
 Contact Info: Dub Shack
 P.O. Box 8106
 Wilmette, IL 60091
 USA
 E-mail: dubshack@aol.com
 Updates line: to hear the newest release, have records put on reserve, or request info on Dub Shack and Chicago and Toronto events: 708.604.1983
 Dub Shack would like to thank everyone who has supported us in '94. You are in the jungle underground and you the KV. Strength to Strength in '95! Big up!



AN INTIMATE CONVERSATION WITH: *Dave Lee of The Hed Boys'* interview by brad da quadrasonic ban

went out of business so I went full time into making records rather than solely putting them out. I began recording around 88 or 89...my first record was MBM "Get Busy" which was sort of a sample track...like Pump Up The Volume. We've had records out on American clear the vocal sample...we wouldn't make labels...one on Transmat also under the name MBM called "Get Acidic." We did one on very much money off it...we'd end up losing a New York Label called Quark...called Forever Together. We've done loads of the rights to our own record. I would rather sell stuff...most of which was on English labels. The early stuff was mostly sam- 6,000 on Seka than 10,000 on a major label and never ple tracks. I began working with Andy Livingston (The Doc) in 1990...I'd signed an act to Republic Records which he was a member of and we got on quite well in the studio. We just ended up doing more and more stuff together...we still don't work together all the time but...

(Massive): How do you feel about the current house scene in England?

(Dave Lee): Unfortunately in England, there's a lot of music coming out that is not terrible but it's not great either...It sort of clutters up the scene. Five years ago there wasn't nearly as much material. I think now it's not as difficult to make a reasonable house record...something that's not crap but not outstanding which sounds like a lot of other tracks. They're all aimed at dj's with long drum breaks...a few effects, a few sounds but nothing really happening through most of the track...basically aimed at mixing. Everyone's a dj now and everyone wants to mix tracks...there's so many places you go to where people play a couple of minutes of something...then a couple of minutes of something else...they're all very disposable, eponymous tracks which go in one ear and out the other. There's only one record each half an hour which stands out...apart from dj's who know them all. I think there are some good records around...i like Suburban records from New York. (We pause as Mr. Lee gets his pizza from the delivery fellow...gives him five pounds). To be honest with you, I think there is too much emphasis on labels and on mixers...not enough on the artists. You go into the record shops and it's all Strictly Rhythm, Morales, Masters at Work or whoever...the mixers and the labels rule. If a record comes out and it's not mixed by anyone well known or it's not on a well known label, it has a good chance of being ignored. I often find that if something is on Strictly Rhythm, it kind of puts me off it a bit...you'll find a lot of stuff on that label are disposable tracks. They obviously put out some great records...but any label that releases that volume of material is bound to release a lot of crap stuff. I wish that instead of making three average tracks, artists would spend more time on making one good one. Obviously, I'm guilty of it...but I try to put as many elements in my tracks as possible...I like to incorporate some sort of progression in the music. I try to build more in my songs rather than having things the same throughout.

(Massive): What exactly does the term "handbag" house mean (for us ignorant Americans)?

(Dave Lee): "Handbag" is a derogatory term, I think. Anything that isn't sort of hard...more melodic, vocally or garage...they term it "handbag." There's a thing in England about girls dancing around their handbags...in the mass mega clubs, girls set their handbags on the floor and dance around them. It's basically saying that the more melodic stuff, the disco style music, is for those types of people; which I don't really think is true...the sort of music that you hear in

(Massive): How did you those types of clubs is Capella, 2 first become involved in Unlimited...the techno pop dance music.

(Dave Lee): I used to run a more techno heads aimed at the other record label with Rough Trade. forms of dance music. It wasn't my I had worked in a record store, choice to have a handbag on the then got a job with them...they front of our record... but everyone had just taken on a label called likes it.

Rhythm King who at that time **(Massive):** So tell us the story weren't very successful. I started about the Hed Boys record flas-off with Rhythm King and that co?

(Dave Lee): It was the first S-Express "Bomb the Bass." release on Seka records, our label Eventually, I approached Rough which is named after the porn Trade about starting up my own star...we did it as a scam...no one label which I did for three knew who it was by or where it years...towards the end of that, I had come from. We kept it com-got more involved on the studio pletely secret and let the record end of things...like producing build naturally. The only way peo-the acts on the label and I'd ple could get in contact with us was been spending weekends this fax number on the label...we had working by myself in the stu- alot of people faxing us offers to pick dio. Then, Rough Trade up the track. But because it had a big

vocal sample in it, we weren't all that interested in licensing it...you'd have to clear the vocal sample...we wouldn't make Number One on the DJ Magazine Top Ten) that we figured we had to license it and Deconstruction had put in a big offer so we went with them. But, we still didn't want to let them know it was us. So...I know someone at Deconstruction...so on the phone I put on a sort of stupid voice...Andrew went in for the meetings but disguised himself with a wig and sort of hippyish clothes. We made out that we were these two guys who met each other working for the council...we met in the park one day and started doing tracks together. Deconstruction kept trying to get me to come in for meetings...and with the train strike in England, I would always be stuck at a different location each week. That went on for quite a long time...but unfortunately, we sent a 7" edit track over to them and they traced the bike. Normally, we would tell the bike company, "if they ask where it came from, just say a house in North London." We were in a rush that day and sort of forgot to tell them. But, by that time, they had signed the track two weeks earlier. It was all a big scam...we're normally known for doing garage, souly house stuff. It was good that people took the track for what it was rather than who it was and judging it in a different way.

(Massive): Is Seka your label?

(Dave Lee): We run a couple of labels from the studio...With Seka, we've had three releases thus far, Hed Boys was the first, followed by Centurians "Centurians House Party," and now Li Kwan's "I Need a Man." (Joey Negro aka Dave Lee remixes have just been released this week). We've just started another label called Vicar which is doing sort of garagey stuff. Andrew has a label called Center Stage which just released Marshall Jefferson's "I've Found You." We used to do a lot of remixes but it's best to do your own tracks...unless you're getting off with something really good; you spend a week working on someone else's track you don't quite like. You only get one payment and see no royalties...your own tracks are probably more fun and you'll probably make more money off them. We're very choosy now about what we do.

(Massive): What have you done lately...any future plans?

(Dave Lee): We just finished Diana Ross' "Love Hangover." We have a record coming out from Men From Mars called "The Trip To Mars" on Vicar. We have a new Centurians release called "Enter The Arena" on Seka. Remix wise: M People was the last one we did.

(Massive): What sort of equipment do you use in the studio?

(Dave Lee): DDA Desk, Atari Multitrack, M1, Vintage Keys, DX-100, Juno 106, Pro 1, SH-101. I'm not a real techno head... someone who reads keyboard manuals or anything. If I hear something that has some good sounds, I'll buy one or try to find one. I know what I like...I'm not someone who's really into the in's and out's of key-

the girls and boys are dancing on the floor...

boards. I also use a Matrix 1000...on the Hed Boys, it's a mixture of sample drums and keyboard sounds. There's not really much you get off keyboards...you've got to play around with them.

(Massive): What about the club scene in England...or perhaps the underground one-off scene?

(Dave Lee): The last few weeks, I've been going to little house parties which I've always prefer to clubs...clubs are less personal. There is a DJ from Kiss FM, Paul Anderson, he does this thing called "Troubled House." Occasionally, I'll go to Ministry of Sound which is all right. I don't really go anywhere which I think is wicked. A lot of the clubs in London, I'm going out to hear what our records and other records sound like on a big system...I can't say that I'm regularly impressed with the clubs because of what I said about the music with a lot of anonymous rhythm tracks throughout the evening. There are definitely a lot of good one off things but I must admit that I'm not too in touch with that scene. You really have to make it your life to know where all the parties are. I'm sure there are some good things but I always hear about them the Monday after.

(Massive): What about the Criminal Justice Bill?

(Dave Lee): I think the government is having a hard time about it...but I think it's typical of this government to try and push through something reactionary which infringes on people's civil liberties even more. It's a backward step...It's a pity that the British public voted them in power...though these might not be the people who are going to be affected by this bill. There has been quite a bit of protest...to where there was near anarchy in West London. But, it's the same thing with the poll tax which was still pushed through...it just became so unpopular that they had to withdraw it. Maybe that's what will happen with this...you can't completely suppress the human spirit.

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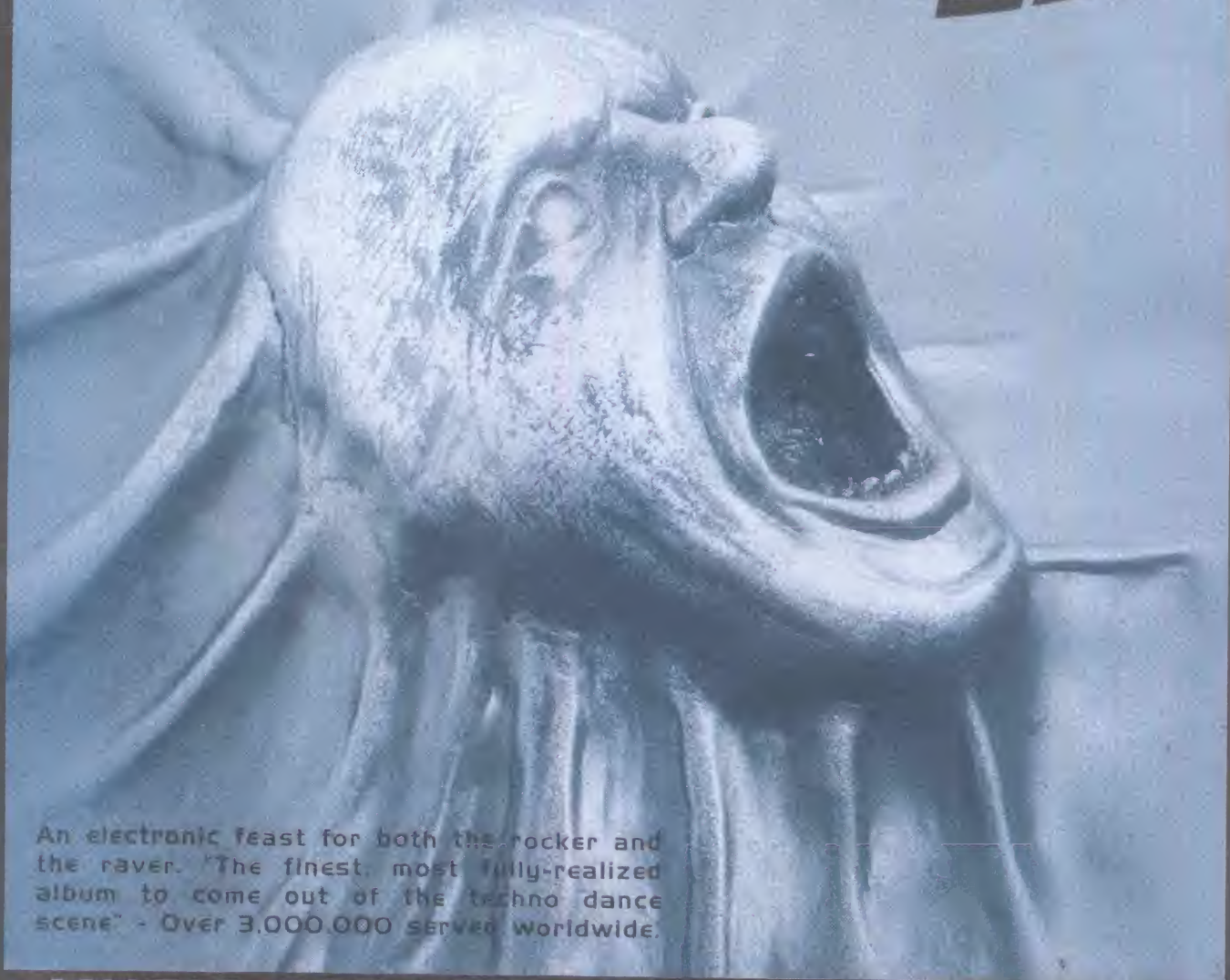
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SCENE REPORTS

Columbus, Ohio - Report

By ele mental

Well, '94 saw the Columbus party scene grow a bit thanks mostly to DJ Rage and the Multiple Eargasm cru. In the spring, ACKNICULOUS LAND had one of the best sound systems ever, a phat junkyard location and an east-coast flavor; then BIOSPHERE this October with Wink and Mullan among other greats, cooked it up in the Valleydale ballroom. These were the first real "raves" in Columbus besides ele mental's modestly-successful ELEMENTAL, COMFORT, and SNOWBALL of '93. ele mental did kick some phat house parties, however—one featuring Dan Bell. Also, much props to Kevy Kev for hooking up some decent events, TUBE (with Toledo's Boomer, at an elementary school!) and MOVE FASTER (at our fave cafe Idiot Boy). XENODOCHEUM, despite the wack rock n' roll space, kicked it hard with Dieselboy, Sines, Bit, and Kevy Kev. Nothing will be said about other money-oriented events whose interest is more to pay rent than to spread a good vibe... *ahem*

But Columbus is not the ideal place to party, so we try to spread the vibe: DJ's Drift, Doughboy, Placebo, and Titanton have hooked up with Akron several times, Nashville, Cleveland, Dayton, Lexington; and Sines is a regular at Poorboy Production events in Detroit. Rage is seen in St. Louis frequently.

Ambience Recovery System (Charles Noel and Todd Sines) have played their unique blend of ambience and electro-doodling at raves, cafes, and art shows. Ram O.S. and eluna have tweaked low-tech visuals using film and old video equipment.

"Equity" is Placebo kicking it house/traxx style at Idiot Boy Cafe (2153 N. High St.) on Wednesdays (1am-4am), with different guest DJ's enlivening the mix every week. Otherwise the clubs suck.

Check out 21/22 Corp.'s series of tape compilations, FUSION, FUSION 1, features mostly Midwest artists including A.R.S. Kingsize, 187, Feed, and ele mental's Monochrome (Charles Noel again, 21/22 Corp.'s founder), Titanton, and Enhanced (Todd Sines again), among others. FUSION 2 is mostly Columbus artists (by default), featuring new compositions by Kingsize, Litho, Monochrome, Titanton, Rithm (Todd Sines again), Elliptical, Ithannoh, and Tintinnabulation (from Seattle). Charles is welcoming orders for 1 and 2, and musical contributions for FUSION 3. Charles (Mr. Modest) works hard to get these things out, sells them AT COST, and really gets nothing out of it except the satisfaction of getting good music out—done by all of us, FOR all of us [if interested contact Charles at <cfnoel@freenet.columbus.oh.us>].

ele mental is also working hard on "ele ment", a thinking raver's mag, which covers much more than raves. Film, art, computers, technology, architecture, design, history, and all kinds of music are covered from a new point of view...accepting the future while giving props where props are due. Look for this early in '95...it will be mailorder only so if you want one email to <eluna@osu.edu> and we'll send one for FREE...no money now for you are. Contributions welcome as well (encouraged, actually).

Check out Todd Sines' projects coming out on several labels: Planet E Recordings (under the name Enhanced), Accelerate, and Peace Frog (both under the moniker Xtract). Charles is also self-releasing a slab of VINYL (out in December)... Monochrome ep, with five breaks trax including the well-loved "Paradise" slo-ambient breaks song from FUSION 2... (Sorry for the pluglike nature of this but we work hard!)

Our interest, as always, is not for commercial or personal glory...if you know us you know that already. What we want is to hear and spread knowledge about all kinds of good music, and to keep the lines of communication between all of us strong. If this makes sense to you...you are an ele mental. (no Dr. Pepper jokes, please...) ele mental's (da short list): litho (mcjones), monochrome (charles noel), ~sines (todd sines), ram o.s. (tony ramos), edward luna (lunar ed), titanton, peggy sue, doughboy (doug holmes), drift, placebo (kevin

Duluth, Minnesota - Report

Although probably less than twenty parties have been held here over the last six or seven months, the bust factor has been very forgiving. For all who'd like a road trip, cruise on up to Duluth. The parties usually aren't that big compared to big city parties, but the music is good and the people are generally pretty cool. I want to send out thanks to the people who took a chance on Duluth with early parties like Sentience and Eden. Although I didn't attend, I heard they were great and they got things going. Thanks to Wade Hampton for his Luna Raves 1 & 2. They were wicked... raving under a full moon, clear skies, beach... it was way groovy. Thanks goes out to Jon Swanson of Duluth for putting on his parties...CHAOS blew me away for a Duluth party. Looks like things can only get better from here...Nygard

New Hampshire - Report

Hey out to the Massive crew from New Hampshire, land of the republican here, would like an issue of the 'zine, or would like cows but also the land of true under- to submit anything feel free to get in touch with me. ground parties. The latest issue of Keep it underground... Peace, DJ Entox the Skreem (#9) came out in November and has interviews with GTO and Mooses on Acid.

My next issue should have some interesting interviews (I usually keep the interviews a secret...) and I should be starting work on it around the end of December. Hopefully it should be out by February. The scene around New England has finally lifted off, with nearly all N.E. states hosting raves. New Hampshire has a nice underground scene of it's own thanks to the N.E.A.U. (New England Acid Underground) posse. There were a few months where there was a party every weekend, but because NEAU lost their rented warehouse space about a month ago, the parties have been a bit more sporadic. There are some killer parties coming up in the Boston area as well, which had been a bit dry for a long time. If anyone would like to know more about the scene here, would like an issue of the 'zine, or would like to submit anything feel free to get in touch with me. Keep it underground... Peace, DJ Entox

krahel), michelle, kingzize (stephen hindman), kevin kennedy (powerhouse), mike brown (ambient+), dvmiller, amy dubin (kitty jive), nat belcher, andromeda (aaron shinn), chris evans, shalom, alex de young, rich ratavsky, others...

Indianapolis, Indiana

DIONYSUS is the new kid in town, and ready to do it up in '95. We are gonna kick things off in February of '95 with a party in Indianapolis. Parties in Indianapolis have been few and far between, but the parties thrown there have always been good. In '95 we're gonna give some life to the scene in Indianapolis by doing some really good shows to try and establish Indianapolis as a strong mid-west rave city. '95 looks to be a great year for Indianapolis, with CLUB NOCTURNA (sin prod.) bringing in djs such as SCOTT HENRY, CHIP B, DJ EFEX, HYPERACTIVE, DAVID HOLLANDS, and plenty of local talent to boot. Also lookout for stuff from EDNIAN and SPACEBOY. Our family in Indiana has been growing and getting stronger recently, and we can't wait to do some rockin' parties for our kids as well as all of the kids around us. If you need more info please reply to this address: jihelton@ucs.indiana.edu

Lafayette, Indiana - Report

Cruising down a highway in Central Indiana, you are surrounded by corn and SOYbeans, when suddenly, outta nowhere there is this town, Lafayette, home of Purdue University. Conservative, USA, is your first thought, but then you see dj Sho and Jay "soyos". Wells peoping their heads out of the Physics Building, and Shawn "misfit" Devries and many of the rest of the Purdue Kid (as we're known) mingling around one of the fifteen or so Engineering buildings. Purdue University is a school of about thirty thousand or so, mainly technical, one of the best universities in the country, they say. Underneath all of the fraternities, there is an underground so MASSIVE, it is unimaginable.

One of the highlights of the PU scene is our little communication network run by Jay Wells, puraves (@expert.cc.purdue.edu). You may have heard of mw-raves, ne-raves, min-raves, and all of those, but it would be hard to find one as closely knit as puraves. It is used to set up rides to raves, parties and other fun stuff around campus and beyond, we have subscribers all over the state. Another almost biweekly event is "Wiley Cafe," held in Wiley Hall, home to many of us PU guys. We have djs from all around come use the 1200's and entertain, free of charge, of course. Some of you may have visited our first of the year "Wiley" during the Xanadu excursion, which brings up another point...Xanadu. Considered by Maximum's pre-poll one of the second best parties of the year, put together by our own Jay "Michael", Knight and dj Sho. Purdue's scene is growing by the minute...it seems the rest of the state's scene is, too.

Muncie, home of Ball State, and a scene growing as fast as a kid hitting puberty. This school, also in Central Indiana, seems to keep some close ties with Indy, the capital of good old Indiana. The kids enjoy rolling in to Indy when there is nothing better to do. They like to travel in packs, and as they see it, the more the merrier! Ball State also has an ever growing circus of "net-ravers" logging on to vrave (virtual rave), and their scene seems to be moving right along. Keep an eye out for Ball Staters, they are a good bunch adding more and more happy peoples to their guest lists every day. Next up...Indiana University, home of many things, including fun!

Indiana University is located in a college town called Bloomington (not to be confused with Bloomington Normal, IL) That is because this place is anything but normal, if you get a chance, you should visit for many reasons. One being that there are some really nice people there, not just the ravers, the general population. Pretty much everyone exchanges a hello throughout the place, which creates a really kool atmosphere for fun. Another reason to attend is the UTOPIA series of parties. People from all around the mid-

Detroit, Michigan - Plus 8 Records

New Plus 8:
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-new Jamie Hodge w/ John
Selaway
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THE KOOKY SCIENTIST EP by Fred Giannell

-funky, kooky stuff from TELEPATHIC
-PLUS8046
New Definitive:
IAN POOLEY:
Roller Skate Disco, Never Give Up b/w Sure!, The Brickenkopf at 7am
-DEF019

Coming in January: BLUEPRINTS FOR MODERN TECHNOLOGY VOLUME 3
-previously released tracks on vinyl now on CD

-tracks from PLASTIKMAN, HIMADRI, FROM WITHIN,
-including new F.U.S.E. track

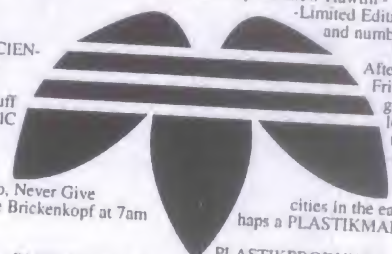
LEGION OF GREEN MEN - Spatial Specific LP/CD
-full album from the Canadian duo from Post Contemporary

-contains classic ambient track 'Synaptic Response'

DEFINITIVE CD COMPILATION

-containing tracks by ROBOTMAN, DANCE FEVER, OMEGA MAN, and many more
-also includes previously unreleased mix of 'Do Da Doo'

New Art Print by Matthew Hawtin - 'Blue Neuron'
-Limited Edition of 100, signed and numbered



After the bust on Friday Dec. 9, we are going to be hanging low just for a while to let things simmer down. Are planning a Detroit tour of some U.S. cities in the early new year, perhaps a PLASTIKMAN live show?

PLASTIKPRODUKTS is getting under way...membership cards to be sent out early 1995. Intellinet catalogs to be ready end of 1994...mail order to start as soon as catalogs are sent out.
- Matthew Hawtin

west attend em, and these hdowns show some good, wholesome Indiana fun! Keep your eyes peeled for the next one, head for the corn, and come to Bloomington, serving up hospitality at it's finest.

This scene is on the move! Indiana is a place to really keep an eye out for, good parties, great people, what more could you ask for?? We are just one big happy family, stuck together like a tongue on a frozen flagpole, mainly through rave, little Indy clubs, parades, and gossip, so give it up for the Indiana kids, and remember, as cookie puts it "The Midwest Is The BEST!"

Drop Bass Network - Milwaukee

You are reading this post-Ritual. Our New Years Eve extravaganza and you just had the time of your life at one of Milwaukee's best spaces (the Eagles Club) and danced to one of the best line-ups yet (Damon Wild, DBX dan bell, Nicky Fingers, Dan DC, Astroboy, and live Delta 9, Astrocat, and Woody McBride along with a host of locals).

So what are we up to. Two things mainly -- our events and our record label. First, our events. Heres what we have in store for 1995. In February we will do an event called "hard as HELL" with an all hardcore lineup featuring djs from L.A., New York, local, and of course Delta 9. We are making no bones about it. Either you will want to be there or you won't. Period! March will bring live Plastikman to Milwaukee when DBN does a little Detroit here. This will be the only Midwest Hardcorps date for this show- featuring Plastikman along with dj's Richie and Matt Haytin, John Aquaviva, Terry Mullan, and a couple of locals. This will be a limited capacity event, only for those who really care whats up. Then in May it's "Even Furthur" or Furthur II; however you put it. Be prepared because this will be the new "best time of your life". Featured this year are the Spiral Tribe -- not just one or two members, but 15! DBN and the Spiral Tribe are undergoing a Massive plan to bring the Tribe to America for an extended stay (all summer). This could very well be the summer of raves. Notorious for their huge free parties in England and Europe, the Tribe sees the U.S.A. as the next logical step. So far about 50% of the funds have been raised for this effort. We need support, land, and promoters to help with the cause. SP23 live act and Tribe dj's will be available for events through the summer at a small fee (enough to help them survive). Anyone interested should contact us at our voice mail. Also, free events are being planned for San Francisco, Colorado, Wisconsin, Illinois, New York, Kentucky, and beyond. If you can help in any way please call. Then in June on the 17th it's "Three". Three years of us here in the Midwest Hardcorps!

On to the label. Without sounding out of line, DBN records is helping the Midwest shine. All over the U.S. the label has gained much respect as a real hardedged underground techno label. Recently, I was in Europe and it was incredible to see the amount of respect our scene had and how much our records were played. For those who followed it we have 20 releases to date. In one and a half short years. Here's a list of what to expect over the first three months of 1995. DBN-020-(Zekt / Godly Obscurity / Denmark), DBN-021-(Choose / Crucial Events / Denmark), DBN-022-(dj Rive / Analogue Terror / Austria), DBN-023-(RZAK23 / 2x12), DBN-024-(Delta 9 / HateTank / 2x12), DBN-025-(Assenitric / England), DBN-026-(Brixton / Germany), DBN-027-(Midwest Hardcorps II / Drew, Astrocat, Delta 9, plus one more). Along with releases to follow by Mike Dearborn, Nick East (Denmark), Frankie Bones, Speed Freak (Germany), and many more. Records are available at Atomic, Scratch Pad, Earwaves, in Milwaukee; Hot Jams, Hip House; in Chicago, Earful; in Kenosha, and Darkside, in Madison. - Amy Wayde

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rotation station

Jimi

- The Bucketheads...These Sounds Fall (Henry Street Music, US)
- Chicago Trackwerk...Volume 3 (House Jam, US)
- Thee Madkatt Courtship...By Dawns Early Light (Deep Distraxion, UK)
- Back To The Sound Of...Volume 1 (Vinyl Frontier, US)
- DJ Hyperactive...Cermak & Central (Contact, US)
- Beltram...Re-Releases 1989-1991 (Trax, US)
- Garcon...A Day In The Life Of (Loony Tunes, Holland)
- Laurent Garnier...Shot In The Dark (F Comm, France)
- Planet Gong...Mode 326 (Djax, Holland)
- Plastikman...Musik (NovaMute, UK)

Nick Nice

- Elastic Reality...Cassa De X (Tribal, UK)
- Danell Dixon...Touch Me (Sex Trax, US)
- Danny Morales...Only For the Blunted Ep (Moon Roof, US)
- Delta Lady...Swamp Fever (US remixes) (Bold!, US)
- Xtra Strength...You Are My All (Cutting Traxx, US)
- Markus Schulz and CL McSpadden...Plastic Trax Vol. One and Two (Plastik, US)
- Anthony Acid...Hard Disko Loops Volume One (Ruff Liquid)
- Kenny Larkin...Catatonic (Carl Craig rmx) (R&S, Belgium)
- Roach Motel...Wild Luv (JBO, UK)
- Nuages...Blanc Ep (F Communications, France)

Synergy

- Ramin and Mehmet...Noche De Passion (Logic Promo, Germany)
- Octave One...X-Files (430 West Promo, US)
- Ritmo Rivals...Americano Slide rmx (Planet 4, UK)
- N-Joi...Papillon (Deconstruction, UK)
- Floorjam...Stoneage (Peter Parker rmx) (Legato, Belgium)
- African Dreams. Remixes (Slip N Slide, UK)
- Ooze...The Favour (Work, UK)
- Roach Motel...Wild Luv (Junior Boys Own, UK)
- Nuages...Blanc Ep (F Communications, France)
- Random Access...DJ Tools Volume Three (Relief, US)

Efex

- Terry Muthafukin Mullan...Home Alone With my Bone-A-Phone (White Label, US)
- Paul Van Dyk...45 rpm (MFS, Germany)
- Setisj Promo (White Label)
- Noom Number 0096 (Noom Records, Germany)
- Flash Faction...Experiments in Truth (Third Mind, UK)
- Exploding Plastic Inevitable 0036 (EPI, Holland)
- Lumukanda...Adnakumul (PSYHarmonics, Germany)
- XDream...This (Red Record)
- Demo Direct...The Visit (SUS, Germany)
- Transparent 303 (Drop Bass, US)

DieselBoy

- (Mack pimp hustla)
- Studio Pressure...Relics
- Sounds Of Life...Ring In The Bells
- Dillinja...You Don't Know
- Dj Peshay...Psychosis
- The Gimp Ep
- Fallen Angels...Oh Yeah rmx
- Metalheads...Inner City Life (Roni Size rmx)
- Fallen Angels...Hello Lover rmx
- Dj Trace...Coffee (Full o Flava rmx)
- Dj Krust...Jazz Note

Deadly Buda

- Praxis Satanic Gabber 7"
- Human Kick Machine-the Possessed
- Incredible Hulk vs. Silver Surfer-D.Buda and Metatron
- On a Trip Jam
- Ultra-Machine Head
- Zekt-External, still, after 2 years
- This is Trance-SP23
- Anything by Dusty Angel
- Lisa Gold-Gasometer Trax
- Sandro Galli-some wierd fucking Italian record

Acid Boy Todd P

- Resistance D...Inexhaustability Ep (Harthouse, Germany)
- Union Jack...Cactus (Platipus, UK)
- Hardfloor...Respect (Harthouse, Germany)
- Clanger...Clanger (Seismic, UK)
- Brain Cycl...Mind Darts (Harthouse, Germany)
- Arte Bionico...Art Bionico Ep (Superstition, Germany)
- Jiri Ceiver...Loom (Harthouse, Germany)
- Ascorbin Acid...Sweet Liberty (23 Frankfurt, Germany)
- Yokota...Panicwaves (Harthouse, Germany)
- Mark Verbos...Acid Machine Ep (Incorporated, US)

Sho

- VMax 996 (VMax)
- Experimenta (A13, UK)
- Steve Bicknell...The Remix Ep (Cosmic Records, UK)
- EF.3.A...True Sider (Superstition, Germany)
- Underground Resistance...white label, UR029 (UR, US)
- Plastikman...Fuk (+8, US)
- L.O.G.M...Midnight Genius (Post Contemporary, Canada)
- Hiroshi...untitled 2x12" (Djax, Holland)
- Cosmic Baby...Talking Drums (Logic, US)
- Gigi Galaxy...Lemuria EP (Submerge, US)

D Knox

- The Goodmen...Damn Woman, Make Up Your Mind (Fresh Fruit)
- Hardtrax...Cowboyphunk (Probe)
- Chicago Track Works...Wave Your Hands
- Northbound...Never Going To Be The Same
- HouseJam...Taxicab
- Moon Mist Ep (Black Nation)
- Boo Williams...New Breed (Djax)
- Jeff Mills...The Extremist (Tresor)
- Basic Channel Eight
- DJ Skull...Met-L-Gear (Djax)

Kikoman

- Plastikman...Kiropraktor (+8)
- Felix da Housecat...Thee Ep (Sextrax)
- Brer Soul...Comfort (Touche)
- DJ Jordan Fields...Exotic Ep (La Casa)
- X Files...Blue Notes (After Dark)
- Basco...Okkel (Fresh Fruit)
- Mad African...Check This Out (Freshly Squeezed)
- DJ Funk...Pumpin Tracks (Cosmic)
- Tribal Infusion...Sumba Lumba (Strictly Rhythm)
- VS...Ooh Baby (Nervous Dog)

Mike Dearborn

- Mike Dearborn...Moments 2X12" (DJax, Holland)
- DJ Skull...Nuclear Fallout (DJax, Holland)
- Hardfloor...Respect Lp (Harthouse, Germany)
- Pump Panel...Ego Acid (Synewave, UK)
- Steve Stoll...Ausgang 2 (Synewave, US)
- Miss DJax...X-Factor (DJax, Holland)
- T. Taylor and D. Zamani...Planet of Drums (???)
- Random XS...Encounter (DJax, Holland)
- Freddy Fresh Ep (Drop Bass Network, US)
- Danny Cassaeu...Traxx-X (Loaded)

Matthew Hawtin

- A Positive Life...Synaesthetic (Beyond)
- HeadShop...Source Records Compilation (Source)
- BluePrints for Modern Technology Volume Three (Plus Eight)
- Sketch...Reasons for Sway (Apollo)
- Ambient Otaku...Tetsu Inoue (FAX)
- Sabres Of Paradise...Haunted Dancehall (Warp)
- Trax Beyond Subconscious...Ambient Cut Outs Vol.1 (Labworks)
- Sweet Exorcist...Spirit Guide to Low Tech (Touch)
- Synoptics...A Reflective Compilation (Reflective)
- Legion Of Green Men...Spatial Specific (Plus 8)

Yanu

- Planet Gong...Mode 326 (DJax)
- Spinning Atoms...FF-wind (ReLoad)
- Inevitech...Reform Ep (Trove)
- Auto Kinetic...Syphon 7" (Analog)
- Koxbox...Insect Bite (Harthouse)
- Hardfloor...Respect (Harthouse)
- Nate Williams...Club Patrol (Power Music)
- Interwaves Ep (Holland)
- Jaguar...01 Ep (Force Inc)
- DJ Tino...0:03 (SB Records)

Earth

- Skylab One...L'Attitude
- Mephisto Oddysey Remixes (orpheus)
- Digalliance...Clean Up
- DJ Icee...Beats Are Rockin (Zone)
- Drum Club Hardkiss Rmx (Instinct)
- DJ Krush (Mo Wax)
- Plastikman...Musik (Plus 8/Novamute)
- God Within (Hardkiss)
- Sound Patrol...Rising and Falling (Organico)



Paul Johnson

Headz...Experimental Hip Hop Jams (Mo Wax).

Way Bomb. This 3 X 12" delivers the goods at a 75-80% ratio. I can do without the Autechre and straight up jazz cuts. Listen tho...Mo Wax hits hard when the going gets strange...I played some at a party once and it went off good. Maybe people are starting to understand...Minneapolis gets weird when new styles come forth. Anyways...do get this. The packaging is as expected...a visual treat. The design brings to mind Massive Attack's Blue Lines. Make a clean sweep at the shop! (Earth)

Plastikman...Musik (Plus 8/Novamute).

Triple twelve...nine cuts. The new lo-115bpm stuff rocks my socks. When the time /vibe is right, you can expect this shit to get played. A few other cuts fall into the prozac (puke) syndrome and should be avoided at all costs. I don't understand tracks like these...Let's bring some personality into the tracks again! (no offense) (Earth)

Namlook Fall (Fax CD)

For Lovers of ambient, this should be standard listening. Now comes the third installation in the seasons greetings series. As one might expect, the tone is brooding and

reflective. The CD is one track...clocking in at around Seventy Minutes. Put it in, lay down, turn out the lights, get the incense and enjoy. Beats roll in somewhere around forty minutes. I haven't paid close enough attention to time. (Earth)

Skylab One (L'Attitude)

After one single, comes the album. The single, "Seashell," and "River of Bass" got released around the same time. What can I say...If "Seashell" got your ear, the album delivers X 10. Quirky doesn't begin to describe how bugged this is. I hope this record gets picked up for release in the states ...it's that good. Produced by Howie B. and Tosh. (Earth)

Freaky Chakra...Peace Fixation (Astralwerks).

Skip the trance mix and go straight for the label side for the Single Cell Orchestra and funk mixes. Both are tight and do the job well. The mid sections in each get a bit tedious...so as a favor, get yourself doubles. Duam Bentley is carving quite a niche for himself. Don't miss the Mephisto Oddysey remix! More records you freak!

DJ Earth is Minneapolis' most critically acclaimed funk-a-trip-a-delicious dj and now a massive review writer. Catch this man before he transcends the astral plane.



rp sugar sm daddy

BREAK 'EM OFF SOMETHING

How did you get started in dance music and what inspired you to learn the skills of the wheels o' steel?

i have been interested in 'dance' music as far back as i can remember. i used to be heavily into electro and 'breakdancing' music back when i was in junior high. at school dances my friends and i used to invade the dance floor and have breaking competitions. it was a lot of fun. during my high school years i was heavily influenced by a lot of club music and synth pop. i was buying records to listen to on my parents beat up turntable in our attic. when i was a junior in high school i used to go to this club near my house and the dj used to show me little beatmatching tricks and stuff. he sometimes let me spin the entire night at the club when he couldn't make it. i didn't actually beatmatch the music or anything (mostly fading the songs together), but it did help me learn the basics of working a crowd and programming. during my freshman year at college i began picking up industrial and synth pop 12"s at a local record store. i had turned away from the club music i enjoyed in high school and dove straight into the electronic side of things (new beat, body music, etc). one day during my sophomore year at school, i heard anastasia (by r99) on the XL recordings 2 cd, and from that point on began picking up as much 'techno' as i could lay my hands on. it was during this period that i heard of raves and started checking them out. pittsburgh had begun to host a few of them, and after attending a couple i realized how much i wasn't into a lot of the music being played there. so i threw a few smaller micro-raves and dj'd them myself using a 16 track mixer and 3 cd players. it was a lot of fun (one party actually pulled in

500 people). at my second party i met up with some local college radio djs who had a techno show. they asked me to come on the show and play the music they had heard me playing. one of the djs, a guy named matt drown, took it upon himself to teach me all the basics of beatmatching and mixing. within a couple of months i had picked up the general stuff and started buying as much vinyl as i could get my hands on. it all took off from there.

Have you always been playing UK Hardcore or did you begin Djing other sorts of tracks? What other forms of music (dance or otherwise) do you purchase or listen to regularly?

i have almost always spun uk hardcore. this is what i started out spinning (such records as digital domain, automation - pink ep, kaotic kemistry - 5 in one night, etc). there have been times when i have been involved with a weekly event at which point i have experimented spinning out different styles of electronic music. everything from house to trance to acid. i have a few 12"s from each genre in my crates at home. i try and pick up whatever i feel are the exceptional records in the different genres. i find that spinning different styles (even just when you practice) helps you round out your skills as a dj. at home i listen to a lot of ambient dub and intelligent techno. when i need a break from all of that i get into movie soundtracks and shoegazer / manchester type stuff. i have all sorts of cds and records in my home collection. i try not to limit my listening to only one or two forms of music. i like all music if it is good.

What is your opinion of the current underground scene on the east coast, particularly in Pittsburgh? How

about the other places you have travelled to throughout the US (particularly the Midwest)?

over the course of the past two years, the east coast has gone from crazy mad hard techno and gabber to a lot of hard house, slow breaks and funky progressive stuff. the bpm's have slowed way down. but the scene out here has gotten a lot stronger. there are events (like ultraworld's EMERALD FOREST) that are pulling in 6000 people. i feel that musically the scene is reaching stagnation. i prefer to go to events where there is wide selection of styles being played out. but due to the recent interest in jungle and uk hardcore, i sense that the scene may be ready for a change. pittsburgh's scene is strange. the kids aren't really into it for the fashion or the 'coolness' of it. they just get into the music. djs can come here and spin practically every different techno/house derivative there is and the kids will still dance the night away. i have been able to consistently spin uk hardcore here and i have never had a problem. from what i have seen of the midwest, they have good parties. it was actually a relief to go out into the middle of nowhere (like at FURTHER) and hear some good old "hard techno" and still see so many people getting into it. it reminds me of pittsburgh in a way (there isn't much that happens here unfortunately). and all in all, i have found most of the kids in many midwest cities (like lexington, cincinnati, columbus, milwaukee, dayton, etc) to be very receptive to the kind of stuff that i spin, not to mention all sorts of other genres and bpm levels. i really enjoy playing out there.

What appeal does breakbeat have to you and what particular artist or labels do you give props to for releasing quality material?

it is a highly charged form of dance music. barring a lot of the cheesy stuff that has come out over the years, i have been really impressed with all the complex rhythms and beats that have been created in the genre. it is just amazing stuff. i could go into more detail, but there is a lot that has to do with personal taste and would be difficult to put into words. suffice it to say that in my opinion, breakbeat is one of the most, if not 'the' most progressive form of underground dance music that there is. good looking records gets massive props for putting out excellent melo-low hardcore with the some of the best sounds and riffs i have ever heard. ltj bukem is the man. i have always given reinforced and its stable props for pushing the limits of breaks and not being afraid to experiment with the style though not always on the mark, they have put out fucking loads of amazing music. dego, mark mac and goldie (now on metalheads) have run serious things.

What qualities do you think are most important for a DJ to have? Do you feel that breakbeat is easier or more difficult to mix?

i think that any good dj should know how to work a crowd. i have seen too many djs out there with good skills trying to be the king of machismo on the decks and scaring off a dance floor. who the fuck cares if you can pitch your records up to +8 or play a set of pure noise or a machine gun breaks? a good combination of smooth mixing and music selection will win a crowd every time. it is also important to not be afraid to experiment and try different things during a set. for example, there is a columbus dj named titonton that used to throw in joe jackson "stepping out" over the top of a drum and bass workout and

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it sounded really good. people totally got into it. it is fun to hear new and exciting things. and there is always respect for a dj who can let the mix ride and combine two different songs into a completely different one. as far as mixing breaks go, it is a matter of taste and style. i have seen breakbeat djs who are stuck in a rut and find that they are only good mixing breakbeat. and i have seen excellent house djs look physically retarded trying to mix breaks. i think if you aren't used to finding the hidden 4/4 in breaks, or if you aren't used to the style, then you are going to have some trouble. on the programming end of things, it is important to utilize all the good music that you have access to. there are djs out there that feel that a good set is comprised of the last three weeks new 12"s. what a load of bullshit. what creativity is involved in that? i do not support a constant stream of old school sets. that gets tired really fast. but there is nothing wrong with sifting through one's musical library and pulling out a selection of records that fit with where you are going with your set that night. of course promoting the newest upfront tunes is encouraged, but it is far more interesting to mix them with classics and good obscure tracks. even danny breaks, the owner of suburban base records, dropped a 1993 skanna classic in the middle of his set at BOOM94 in chicago. i have been dissed by some djs for blending new tunes with my favorites from 1992 and 1993, but realistically that type of attitude is just weak. a good record isn't always the one that just came out, or the one that no one you know owns. and a good set isn't comprised solely of dubplates and test presses. ingredients baby.

Which DJ's (breakbeat or others) do you give respect

to for being with the program, musically and ethically?

there are many let me start with overload from boston. the boy taught me a lot as far as working a crowd goes. and then there is wink, who really impresses me with his smooth mixing skills and excellent selection of tracks. terry mullen is not only a fat ass dj but his scratching is amazing. i have seen scott henry from baltimore bring down the house plenty of times. he is able to seamlessly mix so many styles together. ugh...the guy is good. as far as breaks are concerned, i give props to karl k and kaos from philly, titon-ton from columbus, drone from minneapolis and geoffe from allentown. musically these guys have their heads in the right place. i give respect to the c.h.a for continuing to push jungle as hard as they can. they are doing a great job in getting people interested in the genre. the same goes for the b.b.c in boston.

How has your music been received at your gigs (example of your most memorable DJing experience)?

for the most part very well. i have only had a few sit-



uation where the crowd was not at all into the stuff i was playing (for example a full moon rave in chicago back in august of 93). when that kind of thing happens it makes me work harder and getting my dj'ing shit together and working at creating tighter sets. lately though, i have been getting an amazing response from people. it definitely has helped me get focused on what i am doing stylistically and musically. i am having a lot of fun. my most memorable dj'ing experience... good question. one of the best times i ever had spinning was at a club in pittsburgh called metropol when they were hosting their 'rave' nights. the club was packed with 1200+ people. i came in and relieved the dj that was on before me and took the crowd through 4 hours of house, tribal, trance, techno and breakbeat and everyone was going nuts. people were getting passed on top of the crowd. when my mc would yell 'are you having a good time?' let me see those fucking hands! the whole place would erupt in a huge scream and everyone's hands in the place would shoot straight into the air. the vibe i received from the crowd that night was amazing.

What track would you single out as being the ultimate track of all time?"

i don't think i can single out just one track. throughout the time i have spent dj'ing i have found many 'classics' lurking in my bin of records that other djs don't consider to be classics. but if i had to name three of my all time favorite records (based on personal taste, crowd

response, quality, etc), i would have to say, in no particular order

- 1) internal affairs - shinin' down on me
- 2) isotonic - everywhere i go
- 3) manix - alright wid me

As far as breakbeat music goes - how is the music scene in the US comparative to the motherland, United Kingdom?

the uk has far more support for the music it was born there. almost all of it is made there. the breakbeat and jungle scenes there are incredibly strong. i only wish that we had something of that magnitude here in the states. we are working on it...

Tell us a bit about yourself - aside from DJing and Rave type Stuff?

i am currently in my last year at the university of pittsburgh majoring in information science. i spend a lot of time playing this addictive card game called 'magic' with my friends and roomies. it is such a geek thing. i enjoy renting lots of funny, fucked up movies (lots of stuff from the 70s). i tend to eat lots of junk food and sleep 8-9 hours a day. about once a week you can find me raiding the local thrift stores for their hidden treasures. i spend a lot of time screwing around on the internet. i try to have as much fun as i possibly can.

What direction do you see UK hardcore heading - more towards da jungle type, the darkside stuff, the more trippy and ambient, etc?

well a huge turn has been taken away from the darkside stuff. and the ambient thing seems to be running its course. jungle is the all the rage nowadays. i think that uk hardcore is going to head into a more and more sophisticated direction musically. an example of this would be the roni size remix of the new metalheads track 'inner city life'. smooth strings and vocals laid over a swirlytrippy beat. music that is excellent for dancing, listening "and" relaxing. breakbeat that doesn't sound like 'breakbeat'.

What about psychedelic and other drug usage within rave culture? Is it appropriate...overdone...a necessary part?

drugs are always going to be around us, raves or no raves. personally i have no problem

with people that go to an event and take a drug that they can handle (and will actually improve the time they spend at the party). unfortunately, a lot of what i have seen lately are people that go to party, take "way"

sheets either. one of these days i am actually going to get a players club gold card. watch and wait.

Could you speak to the criticisms of UK Hardcore (ie "I can't dance to it" etc.)



more substances than they can deal with, and either bug out, need babysitting, stand around like a zombie trying to find themselves, or needs a doctor. responsibility is an important role in all of this. drugs aren't necessary for a good time. but if people are going to take them then they should be able to deal with the effects that they bring. nothing pisses me off more than a person going to rave, getting fucked up on two or three different drugs, and needing to be babysat or puking up their guts in the bathroom all night. it is lame.

What are your goals as a DJ? Where do you hope to be in the next few years?

currently i hope to just continue with what i am doing and see how far i can make it. i am not counting on this to be my life's ambition. i want to stay in the scene for as long as i feel welcome and comfortable. if i see it changing into something that i don't want to be a part of, then i will go on to other things. in the next few years? who the hell knows. hopefully i will become president of the players club international.

So...how did you become the pimp, mackin, hustla that we all know you as?

<laughter> all i can say is that i drink a lot of gatorade and watch a lot of 70s action flicks. it doesn't hurt if you are sporting star wars bed

speed breaks track is fairly easy to dance to. so much damn energy. and a lot of the current jungle out now has the half-speed bassline which makes it a lot easier to get a feel for the rhythm.

anything else you would like to add?

some words of wisdom to up-and-coming djs out there. no matter if you are getting the evil eye from a crowd of djs standing behind you when you spin - NEVER spin for other djs. spin for yourself and the crowd. i have seen far too many beginners be intimidated by self proclaimed roughneck djs trying to be all hard fuck them. be true to yourself and spin what you like and what the crowd likes. and remember - 'the right record at the right time will beat the best mix every time'. always always let your skills speak for themselves. it is pretty sad to see other djs propping themselves in order to boost their own name. do this, and the reputation you get may not be the one you were looking for.

support your favorite djs. drink lots of gatorade. and have fun.



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